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EXTRA SERIES III

BHOJA'S ŚRĠGĀRA PRAKĀŚA

VOLUME I—PART I

BHOJA'S ŚRĀṅGĀRA PRAKĀŚA

BY

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WITH A FOREWORD BY

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VOLUME I—PART I

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FOREWORD

This thesis gives a full and critical review of Bhoja's *Śṅgāra-prakāśa*, which is a hitherto unpublished work on *alamkāra* of an encyclopædic character. In this mammoth work on *alamkāra*, Bhoja endeavours to bring under literature and literary appreciation, everything of importance in Indian thought, as embodied in Sanskrit writings, both śāstraic and non-śāstraic; and the method which Bhoja adopts for this purpose is eclecticism of an all-comprehending type. Bhoja's massive mind and work have luckily found in Dr. RAGHAVAN'S massive thesis an efficient search-light reaching far backwards and forwards in the long course of development of literary criticism in Sanskrit.

The part now published contains Chapters I to XV and forms the first fasciculus. The whole treatise consists of twenty-eight chapters. It is proposed to complete the treatise in four fasciculi and two volumes. The last fasciculus will include a complete table of contents, the necessary indexes and my introduction. When the whole treatise is published, the world of scholars will see how King Bhoja's mind was moving about a thousand years ago in the sphere of literary criticism in Sanskrit and what a well-informed Sanskrit scholar of conspicuous ability—Dr Raghavan—has done in the same sphere in modern times.

Madras :
9th July, 1939. }

S KUPPUSWAMI SASTRI.

“ एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशान्नायंसम्पदुपनिषदाम्
अखिलकलाकाव्यौचित्यकल्पनारहस्यानां च सन्निवेशो दृश्यते । ”

Bhoja : *Śṛṅgāra-prakāśa*, Ch. XI, Vol. II, p. 430, Madras M.

PREFACE

This thesis entitled "Bhoja's *Śṛṅgāra-prakāśa*" which was presented to the University of Madras for the degree of Ph.D. represents mainly the results of the investigation carried on by me as a Research Student at the University of Madras from September 1931 to September 1934 under the guidance of Mahāmahopādhyāya Prof. S. Kuṇḍaswami Sastri, M.A., I.E.S., Professor of Sanskrit and Comparative Philology, Presidency College, Madras.

Bhoja's *Śṛṅgāra-prakāśa*, in thirty-six chapters, running to 1908 pages in foolscap size in manuscript, is one of the biggest works in Sanskrit Literature and the biggest in the whole field of Alamkāra Śāstra. Though this huge work came to light as early as about 1920 when the Peripatetic Party of the Madras Government Oriental MSS Library secured it for the Library, it has not so far been fully analysed and critically reviewed in detail anywhere. A few chapters of this work published by H. H. Śrī Yadugiri Svāmin of Melkote, a short chapter in Dr. A. Sankaran's work on 'Theories of Rasa and Dhvani,' and a short paragraph in Mr. K. S. Ramaswami Sastri's Introduction to his edition of Śāradātanaya's *Bhāvaprakāśa* in the Gaekwad Oriental Series—these are the only publications so far available on Bhoja's *Śṛṅgāra-prakāśa*. Besides Bhoja's contribution to Sanskrit Poetics proper, a thousand things of interest with reference to almost all branches of Sanskrit learning lie scattered in the 1908 pages of this magnum opus of King Bhoja. This thesis gives an exhaustive and critical exposition of all the contents of the *Śṛṅgāra-prakāśa*. The manuscript of the work on which this study is based is described in the opening section called 'Manuscript Material'.

Though this thesis has been titled 'Bhoja's *Śṛṅgāra-prakāśa*,' it is only very rarely that I have restricted myself to that single work. The sections in this thesis represent a nearly complete account of the evolution of the various concepts which come within the encyclopaedic range of literary criticism as conceived by Bhoja.

This thesis owes its publication to the 'Nirvāṇa śraddhā' of Dr. S. M. Katre and Prof. P. K. Gode, the Editors of the *New Indian Antiquary*. To them and to the Publishers, the Karnatak Publishing House, Bombay, I take this opportunity to render my thanks. My thanks are also due to the University of Madras for giving me an opportunity to carry on research work under my esteemed Professor, Mahāmahopādhyāya S. Kuṇḍaswami Sastri. I could not have tracked the tropical forest of such manuscripts as the *Śṛṅgāra-prakāśa* and the *Abhinava-bhāratī* if my Professor had not given his kind guidance at every step.

स्वतुष्टिस्तद्व्ययेन समतारि नरी कथम् ।
ननु पोतापितं मेव्या गुरुपादानुबन्धनाम् ॥

University, Madras
15th June, 1939

V. RAGHAVAN.

LIST OF ABBREVIATIONS

<i>Abhi. Bhā.</i>	<i>Abhinava Bhārati</i> , the commentary of Abhinavagupta on Bharata's <i>Nāṭya śāstra</i> .
<i>A. Sekkhara</i>	<i>Alaṅkāra Sekkhara</i> of Keśava miśra.
<i>Bhā. Pr.</i>	<i>Bhāṭa Prakāśa</i> of Śāradātanaya
<i>Bib. Ind.</i>	Bibliotheca Indica Series.
<i>Cat. Cat.</i>	<i>Catalogus Catalogorum</i> of Th. AUFRECHT.
<i>Chowk.</i>	Chowkhamba Sanskrit Series, Benares.
<i>Com.</i>	Commentary.
<i>Des. Cat.</i>	Descriptive Catalogue.
<i>Dhva. A.</i>	<i>Dhvanyāloka</i> of Anandavardhana.
<i>D.R.</i>	<i>Daśarūpaka</i> of Dhanañjaya.
<i>D.R.A.</i>	<i>Daśarūpaka Avaloka</i> of Dhanika.
<i>Epi Ind.</i>	<i>Epigraphia Indica</i> .
<i>Gak.</i>	} Garkawad Oriental Series, Baroda.
<i>GOS.</i>	
<i>GS.</i>	
<i>Hemacandra ; K.A.</i>	<i>Gāthā Saptasati</i> of Hala
<i>I.A.</i>	Hemacandra's <i>Kāvya-mīmāṃsā</i> .
<i>IHQ.</i>	<i>Indian Antiquary</i> .
<i>"Junc. of N.J."</i>	<i>Indian Historical Quarterly</i> , Calcutta.
	<i>"Inscriptions of North India"</i> by Dr. D. R. BHANDARKAR,
	<i>Epigraphia Indica</i> .
<i>JOR.</i>	<i>Journal of Oriental Research</i> , Madras.
<i>K.A.</i>	<i>Kāvya-lamkāra</i> .
<i>K.A.</i>	<i>Kirātārjuna</i> of Bhāravi.
<i>K.A.</i>	<i>Kāvya-darśa</i> of Daṇḍin.
<i>K.A.S.S.</i>	<i>Kāvya-lamkāra-sāra-saṃgraha</i> of Udbhata.
<i>K.A. Sū. and Vr.</i>	<i>Kāvya-lamkāra-sūtra and Vr̥tti</i> of Vāmana.
<i>K.M.</i>	<i>Kāvya-mīmāṃsā</i> of Rājasekhara.
<i>K.M. Guṇchaka</i>	<i>Kāvya-mālā</i> Guṇchaka.
<i>K. Pr.</i>	<i>Kāvya Prakāśa</i> of Maṇmata.
<i>K.S.</i>	<i>Kumāra Saṃbhava</i> of Kālidāsa.
<i>N.G.</i>	<i>Naiṣadhiya-carita</i> of Śiṅharṣa.
<i>N.S.</i>	<i>Nāṭya Śāstra</i> of Bharata.
<i>N.S. edn.</i>	Nimaya Sagar Press edition.
<i>Nya. Sū.</i>	<i>Nyāya Sūtras</i> of Gautama.
<i>Punj. Ori. Ser.</i>	Punjab Oriental Series, Lahore.
<i>Raghu.</i>	<i>Raghuvamśa</i> of Kālidāsa.
<i>R.A.S.</i>	<i>Rasarnava-sudhākara</i> of Singa-bhūpāla.
<i>S.K.A.</i>	<i>Sarasvatikanṭhābharaṇa</i> of Bhoja (<i>Kāvya-mālā</i> 95).
<i>S.M.</i>	<i>Śāntiya mīmāṃsā</i> .
<i>St. Pr.</i>	<i>Śingāra Prakāśa</i> of Bhoja.
<i>Triv.</i>	} Trivandrum Sanskrit Series.
<i>T.S.S.</i>	
<i>V.J.</i>	
<i>V.P.</i>	<i>Vaktakti Jivita</i> of Kuntaka.
<i>V.V.</i>	<i>Vākyapadiya</i> of Bhartṛhari.
<i>Vyā.</i>	<i>Vyakti Viveka</i> of Mahima Bhaṭṭa.
<i>गाथा</i>	<i>Vyākhyā</i> .
<i>ज्व. भा.</i>	गाथासप्तशती
<i>मनु.</i>	धन्यालोकः
<i>श. प्र.</i>	मनुस्मृति
<i>सू. श.</i>	शङ्खारप्रकाशः
	सूर्यराजम्

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ERRATA

PAGE	LINE	READ
7	11	Bilhana.
10	23	I—VI.
16	3	Raghu.
17	8	सोपाधि—
17	10	निविशति
18	20	—विभोगरूपाः
26	6	प्रादुर्भवा—
35	1	Pustakarman
37	15	प्रकृतिभवमतोऽभिमानचंद्रम्
48	30	भूत
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175	18	हेतवः

ADDENDUM

TOTAL VARIETIES OF DHVANI

On p 172, lines 14-16, it is stated that later writers have worked out the possible varieties of Dhvani to 1326 and not 1325. 55 of

Vidyā-

of Dhvani-varieties.

multiply infinitely

See Locana, p. 228, lines 1-6

is taken into account.

CHAPTER I

MANUSCRIPT MATERIAL

This study of mine of Bhoja's *Śr. Pra* is based mainly on the four volumes of the Ms of the *Śr. Pra* deposited in the Govt. Oriental Mss Library, Madras, R No 3252, of which I give a description here.

Vol One. (I. 39. 52.) containing chapters one to six and a little in the beginning of chapter seven Pages 437.

Regarding this portion of the *Śr. Pra*, chapters one to six, I consulted, for choosing readings and filling small lacunae, a press copy of these six chapters prepared by the Curator, Mm Prof S Kuppasvami SASTRI, and the staff of the Madras Govt Oriental Mss Library, when they had an idea of publishing the work. This press copy is also deposited in the above-said Library and has been prepared with three *Śrīlā* Mss of Malabar. Quotations in this portion have been identified as far as possible. This press copy runs to 555 pages

Vol. Two (I 39 53) containing chapter seven from where it was left in the first volume to chapter twelve. This volume runs to 553 pages. Chapters nine (with some omission in the beginning) to eleven are available to us in another copy of this portion of the *Śr. Pra* which is a copy from a palm-leaf Ms. in the Library of the Curator for publishing Sanskrit Mss., Trivandrum. [R. 3785 (T 2 158.) Mad Govt Ori. Mss. Library.] The readings of this duplicate for chapters nine to eleven are not generally good but I used the copy to fill up certain small gaps in the main Ms.

Vol Three. (I 39 54) containing chapter thirteen (with the beginning wanting) to chapter twenty-three. This volume runs to 403 pages

Vol Four (I 39 55.) containing chapters twenty-three to thirty-six, running to 510 pages

The total number of pages of these four volumes of the *Śr. Pra* are 1903. (437 plus 553 plus 918)

CHAPTER II

LACUNAE IN THE MANUSCRIPT (ŚR. PRA.)

अन्वयात्ताः

VOLUME ONE :

1 Pp. 25-28 and 30-31 . Many lines are lost in these pages.

2. P. 31 Another gap ; the section where these two gaps occur treats of Avyaya and its varieties

VOLUME TWO .

3 P. 398 Two lines are missing

4 Pp. 400, 401, 403, 404, & 409 Small gaps in the lines. On pp. 403 and 404 no single line is completely available. But gaps marked 3 and 4 can be filled up by a reference to the corresponding portion of the *Sarasvatī-kanṣhābharana* as well as to the other copy of the *Śr. Pra*, chapters 9-11, which exists in the Library.

VOLUME THREE :

5 The beginning of this Vol. i.e., of chapter 13, is wanting. The portion lost seems to be small ; it mentions Śrīgāra, i.e., Ahaṅkāra, as of four kinds according to the four Puruṣārthas, giving the Pravṛtti, Vṛtti, Rīti, type of hero and heroine etc., for each of these four Śrīgāras. The gap is no loss for the same topic is more elaborately dealt with again in the further chapters of this volume.

6 Pp 1-16, 28, and 56-58. Small gaps in most of the lines

7. P 210. The section here illustrates the Anubhāvas born of mind and speech (*mānasika* and *vācika*). In a hiatus in this section on p 210 are lost the illustrations of the mental Anubhāvas, Hāva to Gāmbhūrya, and of the vocal Anubhāvas, Alāpa to Atideśa. On p 211 we see the jump from Hāva on p 210 to Atideśa. The Ms. itself notes here that one leaf in the original was blank (अत्र मानुषादमेकं पुटं शून्यं दृश्यते)

8 P 236 Some part of the illustrations of the thirty-six kinds of emotional glances, Kānta etc., is missing and the Ms. here also says that two leaves in the original were blank. (अत्र मानुषादां पुटद्वयं शून्यं दृश्यते)

9 P. 238 The gap is in the chapter on Dharma Śrīgāra and is towards the end of p. 238 In this gap are lost three varieties of physical (Kāyika) virtuous acts ; and the illustrations of the first five varieties of Dharma of the Nivṛtti type along with the enumeration of the ten kinds of Nivṛtti dharma.

VOLUME FOUR :

It is in this, the Fourth Volume, that the greatest loss is seen.

10 P. 464 The biggest lacuna in the Ms occurs here. It is towards the end of chapter 25, and sweeps away the last portion of chapter 25, *the whole of chapter 26*, and the beginning of chapter 27. Thus the loss is three-fold here.

(a) The portion of chapter 25, which is lost, is descriptive of some varieties of the verbal sources of knowledge through which, first love (Pūrva Anurāga) springs up. The sources of knowledge are divided into two classes, Darśana and Śravaṇa; the former is a certain number of Pramāṇas based on Pratyakṣa; the latter, on Śabda, and comprises Śabda, Aitihya, Śrutānumāna, Śruto-pamāna, Śrutārthāpatti, and Śrutasambhava. The treatment with illustrations etc. of the five beginning with Aitihya is lost.

(b) The whole of chapter 26 is lost. It is not possible to make out exactly all the subjects dealt with in it. But it can be guessed in general that the lost chapter speaks of some aspects of Pūrva Anurāga.

(c) The first half of chapter 27 is lost. The topics that made up this portion are not known. Where the text begins, we find the treatment of the subjects, Saṃketa and Abhisaraṇa and the colophon says that the chapter as a whole speaks of Abhiyoga.

11 P. 574 There must have been a derangement of the leaves of the original here. The portion refers to the end of chapter 29, devoted to the description of a set of 48 conditions of Love, 'Sending of Messenger' (Dūta Sampreṣaṇa) etc. The whole subject is put under the head 'Dūta Sampreṣaṇādi' which must have been the name of the chapter also. Somewhere, on or near p. 574, this 29th chapter should have ended. The last topics of this chapter of 48 items are Itivṛttikhyāna and Samāhitasiddhi. These are almost finished when there occurs the gap in which are lost the end, colophon, etc. of the chapter. A small part of this missing portion is however available, having been misplaced in the middle of the next chapter, pp. 613-4.

12 Pp. 574-578 These pages deal with certain ideas related to Māna. But these do not form the beginning of the 30th chapter, which is devoted to Māna. The real beginning of this chapter has been fixed by me at the end of p. 578 and the chapter runs up to p. 649.

P. 613. The matter between pp. 574-578 should come over to pp. 613-4 where there is a gap and an exchange of leaves with the final portion of the last chapter as pointed out above. Some part of a topic in Māna is also lost in this derangement of leaves.

13. P. 622. A small gap in which are lost the illustrations of the six seats (Sthāna) of Māna, heart etc.

14. P. 678 and 831-4. Small gaps in a few lines on these pages.

15. P. 840. A gap in which are lost illustrations of six of the 64 stages of Love after Pūrva-anurāga-vipralambha.

16. Pp. 913-7. Small gaps in a few lines.

17. Pp 915-6. A bigger gap, in the last, i.e., the 36th chapter. In this lacuna have disappeared the illustrations of seven kinds of Anubandhas in the list of twelve Anubandhas of Preman forming the Sampūrṇa and Anubandha stage of Sambhoga. Also the enumeration of the twelve varieties of Prema Pāka forming the fourth stage of Sambhoga named Samyak and Prakarṣa, together with the illustrations of the first eight Pākas, is lost.

CHAPTER III

BHOJA'S AUTHORSHIP OF THE ŚR. PRA.

Bhoja¹ has been credited with works in every branch of knowledge, in every Śāstra²; and when modern scholars see a 'formidable' list of works attached to the name of an author, the first step in their research is to doubt and be sceptic about one single author's authorship of all those works. And when the writer happens to be a king, the general 'research rule' is to put those works down as the works of court-poets who suppressed their own names and allowed their royal patrons to become famous instead. It cannot be contended that there were not cases of poets writing works and passing them off as their king's work, and there were also cases where later and minor writers preferred the suppression of their own names to allowing their works to die and sent their works out as those of a celebrated old writer. The former phenomenon at least, namely, the self-effacing spirit of certain original writers who allow other highly-situated personalities to publish the works as their own, is not peculiar to ancient India and Sanskrit literature; instances can be given from our own research-world of to-day. That apart, even when the above-said two positions are granted, it must be accepted, very

1. For Bhoja's date, see *Epi Ind* I pp 230-233, BÜHLER. Bhoja might have assumed reigns of government about 1010 A.D. or somewhat later. His *Rājamṛgāṅka* is dated 1042-3 A.D. He died sometime after 1062 A.D.

"Insc. of N I" Nos. 132 and 133 dated A.D. 1055 and 1056 speak of Bhoja's successor, Jayasimhadeva. Nos. 108 and 110 are Bhoja's inscriptions dated A.D. 1019 (ed in *JA* XLI and *Epi Ind* XI) and No. 111 is another Bhoja-inscription dated A.D. 1021.

2. According to Ajada who commented on Bhoja's *Sarasvatikanthābharaṇa*, Bhoja wrote 84 works and all these were given names which were Bhoja's own titles. Birudas. 'Sarasvatikanthābharaṇa' and 'Śṛṅgāraprakāśa' were also Bhoja's titles like 'Rājamṛgāṅka', 'Samarāṅgaśāstradhāra' etc.

"इह हि शिष्टशिरोमणि निखिलनिरवद्यवियानिर्माणपूर्णप्रजापति प्रवण्डभुजदण्डपराक्रमार्जित-
चतुरशीतिविन्दप्रकाशितस्वकृतग्रन्थसमाजः श्रीभोजराज. शास्त्रारम्भे etc." p 37.
Des Cat of Mss in Jain Bhandars at Pattan, Vol. I, Palm-leaves, GOS LXXVI

The *Prabhāvākāśita* of Candraprabhāsūri, N.S. Edn., I, p 300, verses 75-78, refer to Bhoja's works in the several branches

भोजव्याकरणं ह्येतत् शब्दशास्त्रं प्रवर्तते ॥
अर्गा हि मालवाधीशो विद्वच्चक्रशिरोमणिः ॥
गन्दाद्वारं देवज्ञं तर्कशास्त्रं निर्ममे ॥
चिकित्सा राजविद्वान्तं तत्त्वास्तूदयानि च ॥
अद्वैतादुक्तकाव्यान्म स्वप्रणामुद्रिकाव्यपि ॥
ग्रन्थानिमित्तव्याख्यानप्रश्नचूडामर्गनिह ॥
विहृतिं चायं सद्भावेऽर्थशास्त्रं मेघमालया (?) ॥

learned men among kings there were ; and that when we see modern writers like Dr. A. B. KEITH producing 'very fat' books on almost all subjects in Sanskrit, besides works on Dominion Law, we can certainly believe that the ancient Hindu system of Education and the old Hindu devotion to Learning did produce giants who wrote a very large number of works, in different branches of Learning.

This general question apart, we shall come to the authorship of the *Śr. Pra* of Bhoja. All the writers who have known the *Śr. Pra*. have quoted it as a work of king Bhoja ; and Bhoja as an *Ālamkārika* is a very prominent name. The work *Śr. Pra*, albeit its size, undoubtedly exhibits a unity of authorship, the same kind of mind, with all its merits and demerits, being seen all through. And when one is not prepared to discredit the belief and is not able to disprove the possibility of Bhoja's vast learning, one can accept that Bhoja himself wrote this *Śr. Pra*.

But modern research scholars have, as said above, not believed that king Bhoja himself wrote all these works. As for instance, T. AUFRECHT says in his *Cat. Cat.*, before giving the list of works attributed to Bhoja, that it is superfluous to add that *not one* of these works was written by Bhoja, that they were written by poets of his court and of his time. In his Foreword to Śrī YADUGIRI SVĀMIN'S edition of chapters xxii-xxiv of the *Śr. Pra* Mr A RANGASVAMI SARASVATI says less strongly : "The minute analysis of the subject-matter and the selections of hundreds of quotations to illustrate fine shades of emotion as is done in the *Śr. Pra* should have been the work of quite a large number of scholars, all working under the direction of a president who in the present case happens to be none else than the cultured sovereign" (p vii) 'Minute analysis' and 'selections of quotations' by them selves do not necessarily presuppose the joint working of a number of authors.

The anthology named *Saduktikarnāṃṣa* compiled by Śrīdharadāsa gives the opening Mangala śloka of the *Śr. Pra*. on Ardhanaṛiśvara—

अच्छिन्नमेखलमलम्बदोषगूढमप्राप्तचुम्बनमवीक्षितवक्त्रकान्ति ।

कान्ताविमिश्रवपुः कृतविप्रलम्भसमोगसह्यमिव पातु वपुः पुरारेः ॥

p 37. Bib Ind. Edn., p 22, Punj. Ori. Ser Edn.

as a verse of a poet named Cittapa¹ who is cited also as Chittapa, Kṣittapa, Chitrma and Chinna.² Some of the forty³ verses ascribed to this poet in the *Saduktikarnāṃṣa* are quoted in the S. K. Ā and the *Śr. Pra*. Of the many royal panegyrics among these verses, a few are on King Bhoja. The

1 This verse is not found in other anthologies including the *Sūktimuktāvalī* of Jāihana.

2 See the *Śārngadhara paddhati* and AUFRECHT'S *Catalogus Catalogorum* (I. p. 1936). The *Ganaratnamahodadhī*, edn. EGGELING, pp. 80 140, and also F. W. THOMAS, Introduction to the *Kavindravacanāsamuccaya*, pp 37-40

3. Punjab Oriental Series edn. pp. 5, 14, 15, 22, 89, 186-7, 187, 189, 190, 191, 191, 192, 194, 194, 194, 196, 199, 200, 203, 206, 207, 212, 213, 215, 218, 219, 221, 221, 242, 246, 259, 274, 277, 285, 293, 294, 291, and 327

Subhāṣitāvali of Vallabhadeva has a verse mentioning Cittapa as a poet attached to Bhoja (p 30, śl. 186, PETERSON's edn भोजधित्तपविद्वजप्रवृत्तिमिः etc.) The *Prabhāvakaṇṭha* of Candraprabhasūri (N S edn Pt I, pp 242ff) refers to Cittapa as a poet in Bhoja's court and as the pupil of Kardama-rāja. All these taken together might induce one to accept the conclusion that Bhoja's court-poet Cittapa wrote the Śr Pra.

The large number of Cittapa-verses and the proximity by time though not by place predispose one to attach weight to the authority of the *Saduktikarnāmṛta* but it must be remembered that an anthology as such must not form the determining evidence. The verse in the *Subhāṣitāvali* connecting at the same time Bhulhana with Cittapa as poets who sang of Bhoja seems to assume questionable chronology if it means that both of them were in Bhoja's court. The verse would not contradict the possibility of the two poets being later in time to Bhoja of whom they sang. And the *Prabhāvakaṇṭha* is after all only a book of tales. Even if the *Saduktikarnāmṛta* is correct in its ascription of the verse 'Acchinnamekhalam etc.' to Cittapa, it is not improbable that Bhoja used one of his court-poet's verses which was apt as the Mangala Śloka when he wrote the Śr Pra.

Whether king Bhoja wrote the Śr Pra or Cittapa or some other poet wrote it for the king, the work is of absorbing interest for its main theory of the new Rasa of Ahankāra-Abhimāna-Śrīgāra, for the numberless noteworthy points of originality in its treatment of the other topics of Poetics, for the wealth of illustrative literature, (much of it otherwise little known), that is quoted and for the characteristic, if not masterly, mind that is revealed through its whole length. I should now proceed to give an adequate account of these

learned men among kings there were ; and that when we see modern writers like Dr. A. B. KEITH producing 'very fat' books on almost all subjects in Sanskrit, besides works on Dominion Law, we can certainly believe that the ancient Hindu system of Education and the old Hindu devotion to Learning did produce giants who wrote a very large number of works, in different branches of Learning

This general question apart, we shall come to the authorship of the *Śr. Pra.* of Bhoja All the writers who have known the *Śr. Pra.* have quoted it as a work of king Bhoja ; and Bhoja as an Ālamkārika is a very prominent name The work *Śr. Pra.*, albeit its size, undoubtedly exhibits a unity of authorship, the same kind of mind, with all its merits and demerits, being seen all through. And when one is not prepared to discredit the belief and is not able to disprove the possibility of Bhoja's vast learning, one can accept that Bhoja himself wrote this *Śr. Pra.*

But modern research scholars have, as said above, not believed that king Bhoja himself wrote all these works. As for instance, T. AUFRECHT says in his *Cat. Cat.*, before giving the list of works attributed to Bhoja, that it is superfluous to add that not one of these works was written by Bhoja, that they were written by poets of his court and of his time. In his Foreword to Śrī YADUGIRI SVĀMIN'S edition of chapters xxii-xxiv of the *Śr. Pra.* Mr A. RANGASVAMI SARASVATI says less strongly : "The minute analysis of the subject-matter and the selections of hundreds of quotations to illustrate fine shades of emotion as is done in the *Śr. Pra.* should have been the work of quite a large number of scholars, all working under the direction of a president who in the present case happens to be none else than the 'cultured sovereign.'" (p vii) 'Minute analysis' and 'selections of quotations' by themselves do not necessarily presuppose the joint working of a number of authors.

The anthology named *Saduktikarnāṃṣa* compiled by Śrīdharadīśa gives the opening Maṅgala śloka of the *Śr. Pra.* on Ardhanārīśvara—

अच्छिन्नमंगलमलङ्कारोपगूढमप्राप्तमुन्मत्तमवीक्षितवह्निरन्ति ।

कान्ताविमिश्रवपुः कृतविप्रलम्भसंभोगगह्वरिव पातु वपुः पुरारेः ॥

p. 37. Bib. Ind. Edn, p. 22, Punj Ori Ser. Edn.

as a verse of a poet named Cittapa¹ who is cited also as Chittapa, Kṣittapa, Chitrīma and Chinnama.² Some of the forty³ verses ascribed to this poet in the *Saduktikarnāṃṣa* are quoted in the *S. K. A.* and the *Śr. Pra.* Of the many royal panegyrics among these verses, a few are on King Bhoja. The

1. This verse is not found in other anthologies including the *Sūktimuktāvalī* of Jalhana

2. See the *Śrīrāgadhara paddhati* and AUFRECHT'S *Catalogus Catalogorum* (I. p. 1936) The *Genaratnamahodadhi*, edn. EGGLING, pp. 80, 140 and also F. W. THOMAS, Introduction to the *Kaṇḍīratnāraṇasamuccaya*, pp. 37-40

3. Punjab Oriental Series edn. pp. 5, 14, 15, 22, 89, 186-7, 187, 189, 190, 191, 191, 192, 191, 194, 194, 196, 199, 200, 203, 206, 207, 212, 213, 215, 218, 219, 221, 221, 242, 246, 259, 274, 277, 285, 293, 294, and 327.

To these Bhoja devotes two chapters, vii and viii. The rest of the whole work is devoted to the remaining fourfold poetical relations—Doṣahāna, Guṇopādāna, Alamkāra-yoga and Rasa-aviyoga. These four are, in a way finished with chapter xi, chapter ix dealing with Doṣas and Guṇas, chapter x with three kinds of Alamkāras and chapter xi with Rasa. Chapter xii is on the 'build' of the Drama which also goes with part of the contents of chapter xi. The rest of the work, chapters xiii-xxvi, deal exclusively with Rasas, the fourth and the greatest 'Sāhitya' of Śabda and Artha in Kāvya. Thus underlying the edifice of this sky-scraper of Śr. Pra is the foundation and scheme of Sāhitya, expressed in the three words— शब्दार्थौ सहितौ काव्यम्. Thus, just as the name Śr Pra gives one, from the outside, an idea of the main subject of the work, the words शब्दार्थौ सहितौ काव्यम् and the concept of Sāhitya give him on the first entrance into the work, an idea of how the work proceeds with the subject.

The Śr. Pra is at once a treatise on Poetics and Dramaturgy. Bhāmaha, Daṇḍin and Vāmana mention Drama, but they refer us to other works on that branch of literature and restrict themselves to Poetics. Rājaśekhara's Kāvya-nimānsā, as planned out at the beginning of the first chapter, seems to have dealt with both Poetics and Dramaturgy. Bhaṭṭa Tota's Kāvya-kautuka, as citations from it in the Abhinavabhāratī of his pupil Abhinava show, dealt with both. And so also perhaps the Hṛdayadarpana of Bhaṭṭa Nāyaka. But these works are lost. The general tendency of the times was to write special treatises propounding special theories and not comprehensive works dealing with all branches. As a contrast to works exclusively on Poetics, there were works like the Daśarūpaka exclusively on Dramaturgy. Bhoja seems to be the first writer whose work is available to us now, who embraced both branches and wrote in the same work on both. In later times, writers like Viśvanātha and Vidyānātha followed Bhoja by writing on both, while there were others who followed the model set by Maṃmaṭa's Kāvya-prakāśa and excluded Dramaturgy. There were also works modelled after the Daśarūpaka, as for instance, the Rasārnavasudhākara of Śiṅga Bhūpala, dealing with Rasa and the ten kinds of dramas. Besides being an encyclopaedic compilation, the Śr Pra is also a Prasthāna Grantha, a work which appeared for establishing a theory of poetry and poetic appeal and in this respect it resembles in a measure the Dhvanyāloka and the Vakrokti-jīvita and others, for Bhoja has tried to propound a new Rasa theory in this treatise of his.

It also seems that Bhoja attempted to imitate Bharata whose Nāṭya Śāstra speaks of Poetics also though its main subject is Dramaturgy. For, Bharata wrote in 36 chapters and so also Bhoja, Bharata dealt with Sanskrit language and its grammar to some extent and Bhoja dealt with both more elaborately. It is however strange how Bhoja omitted treatment of prosody which is very closely related to Poetics. Bhoja could have, with greater propriety than digressing into the Śāstras of Pada and Vākya, comprehended within his work the subject of metres. Similarly he could have devo-

ted a chapter to Kavisamaya which subject latterly attained greater importance and appropriated to itself a definite place and a few chapters in many *Alamkāra* works. Kavisamaya and Kaviśikṣā formed part of the pre-Bhoja work of Rājaśekhara, the *Kāvya-mīmāṃsā*. This must also be mentioned regarding the subjects found dealt with in the *Śr. Pra.*, that other topics of Nāṭya found in Bharata's work could have come into the *Śr. Pra.* with greater relevancy than grammatical discussions, Vākya dharmas, Prāmāṇya carcās etc.

Some of the grammatical topics can be never left out of Poetics. In the post-Dhvani period, works which followed the Dhvani-mārga began always with the treatment of the three Śabdavṛttis of *Mukhyā*, *Gauṇī*, and *Vyañjanā*. Bhāmaha, Daṇḍin and Vāmana make slight mention of Śabda, Artha and Bhāṣās in the opening part of their works, and in Bāmaha and Vāmana, we have the last chapter devoted to a discussion of grammatical usages in poetic composition. Topics of Logic were also not excluded and Bhāmaha dealt with them in one chapter, Pratiññā, Hetu and Drṣṭānta, in relation to Doṣas. But none entered into discussions on these subjects and others of Pada, Vākya and Prāmāṇya more fully than Bhoja. A perusal of the notice of the detailed contents of the 36 chapters of the *Śr. Pra.* which follows, will show everything that is comprehended in this mammoth work of Bhoja. The following analysis with the list of the chapter-names will give a bird's eye-view of the same.

YI Chapters I-IV Śabda and Artha

Chapter 1.	प्रकृत्यादि प्रकाशः	}	शब्दः
Chapter 2.	प्रातिपदिसादि प्रकाशः		
Chapter 3.	प्रकृत्यादिशब्द " "		
Chapter 4.	क्रियाद्यर्थे चतुष्टय प्रकाशः	}	अर्थः
Chapter 5.	उपायार्थे चतुष्टय " "		
Chapter 6.	विभक्त्यर्थादि चतुष्टय " "		

Chapters VII-XI Sāhitya ; VII and VIII Grammatical part, IX-XI Poetical part of Sāhitya.

Chapter 7.	केवलशब्दसंबन्ध शक्ति प्रकाशः	}	अभिधा, विवक्षा, नाम्पद, प्रविभागाध.
Chapter 8.	सापेक्षशब्दशक्ति प्रकाशः		
Chapter 9.	दोषहानगुणोपादान प्रकाशः	}	व्यपेक्षा, नामार्थ, अन्वयः, एकार्थाभावध.
Chapter 10.	अलङ्कारयोग प्रकाशः—अलङ्काराः		
Chapter 11.	रमावियोग प्रकाशः—रगः, दृश्यध्वन्यप्रगल्भेदा, प्रवन्धे दोषहान-गुणादङ्कारयोग—रमावियोगादयः		
Chapter 12.	Mainly on Drama and its features.		
	प्रगल्भाश्चतुष्टय चतुष्टय प्रकाशः	}	गन्धर्वादि.

Chapter 13.	रतिप्रकाशः	रतिप्रपञ्चः
Chapter 14	हर्षादिप्रकाशः	हर्षादि-अष्टवृत्तारिंशद्भावाः

With this, a brief treatment of Rasas is finished. Now begins an elaborate treatment of Rasa.

Chapters XV-XVII. Vibhāvas and Anubhāvas of Rati.

Chapter 15 रत्यालम्बनविभावप्रकाशः

Chapter 16 उद्दीपन " "

Chapter 17 अनुभाव प्रकाशः

Next section in four chapters dealing with the four Śṛṅgāras of the four Puruṣārthas

Chapter 18 धर्मोद्धार प्रकाशः

Chapter 19. अर्थ " "

Chapter 20 काम " "

Chapter 21 मोक्ष " " and
नायकनायिकाविभाग and ना० ना० गुणाः

Then begins the last and the greatest elaboration of the 'lower' Śṛṅgāra Rasa developing from Ratisthāyin, in its two phases of Vipralambha and Sambhoga.

Chapters XXII—XXIII general, XXIV—XXXII Vipralambha and its four varieties, XXXIII—XXXVI Sambhoga and its varieties

Chapter 22 अनुरागस्थापन प्रकाशः

Chapter 23 विप्रलम्भसम्भोग " "

Chapter 24 विप्रलम्भान्वर्धप्रकाशः

Chapter 25 पूर्वापुराणविप्रलम्भप्रकाशः

Chapter 26 " "

Chapter 27 " "

* अभियोगविधि प्रकाशः

Chapter 28 दूतविशेष दूतकर्मोपवर्णन प्रकाशः

Chapter 29 दूतसंप्रेषणादि (?) प्रकाशः

Chapter 30 मान प्रकाशः

Chapter 31 प्रवासोपवर्णन " "

Chapter 32 करुणनिर्णय " "

Chapter 33 सम्भोगशब्दार्थ " "

Chapter 34 प्रथमापुराणान्तरसम्भोगप्रकाशः

Chapter 35 मानाद्यन्तरसम्भोगप्रकाशः

Chapter 36 सम्भोगावस्थाप्रकाशः

CHAPTER V

DETAILED NOTICE OF THE CONTENTS OF ALL THE 36 CHAPTERS OF THE ŚR. PRA.

• न तज् ज्ञानं न तच्छिष्यं न सा विद्या न सा कला ।
जायते यत्र काव्यात्मनो भारो महान् कवेः ॥

CHAPTER 1

Two Maṅgala Ślokas

Ten introductory verses which briefly state Bhoja's new theory of the one and only Rasa named Aharikāra-Abhimāna-Śṛṅgāra. A brief note explaining in prose the same Rasa theory. Drama or poetry present and depict this Rasa to the Sahṛdaya. Pp 1-4.

Kāvya greater than Nāṭya, poet and dramatist greater than the actor. Definition of Kāvya; Bhāmaha's definition accepted; शब्दार्थौ सहितौ काव्यम् poetry is the Sāhitya of Śabda and Artha. Śabda and its 12 varieties; Artha and its 12 varieties. Sāhitya, the relation or Sambandha between the two, Śabda and Artha; this is of two kinds,—grammatical or syntactic relations in two sets called Kevala-śabda-sambandha-śaktis and Sāpekṣa-śabda-sambandha-śaktis; poetic relation of four kinds, Doṣahāna, Guṇādāna, Alarikārayoga and Rasa-aviyoga

Kāvya

1. Śabda 12 Kinds	2. Artha 12 Kinds	3. Their Sāhitya. 12 Kinds
Prakṛti	Kriyā	Abhidhā
Pratyaya	Kāla	Vivakṣā
Upasākāra	Kāraka	Tātparya
Upapada	Puruṣa	Pravibhāga
Prātīpadika	Upādhi	Vyapekṣā
Vibhakti	Pradhāna	Sāmarthyā
Upasarjana	Upasākārārtha	Anvaya
Samāsa	Prātīpadikārtha	Ekārthabhāva
Pada	Vibhaktiyārtha	Doṣahāna
Vākya	Vṛttiyārtha	Guṇopādāna
Prakaraṇa	Padārtha	Alarikāra yoga
Prabandha	Vāk्यārtha	Rasa aviyoga

Prakṛtis (Pp 4-58, Vol. I)

1. Dhāturūpas 6 Kinds	2. Pratyayarūpas 6 Kinds	3. Prātipadikarūpas 6 Kinds
Paripaṭhitas Aparipaṭhitas Paripaṭhita- aparipaṭhitas Pratyaya dhātus	Sup-pratyayāntas Tin-pratyayāntas Kṛt-pratyayāntas Taddhita-pratyayāntas	Nāma (Pp 9-10) Avyaya (Pp 11-31) Anukarana (Pp 32-34) Kṛt (Pp 34-35)
Nāma dhātus	Dhātu- pratyayāntas	Taddhita (P 35)
Pratyayanāma dhātus (Pp 4-7)	Stīpratyayāntas (Pp. 7-11)	Samāsa (Pp 35-58) (Pp 9-58)

In this section there is a large amount of grammatical discussion in the sub-section of Samāsa (Pp 35-58), Samāsa is defined and its varieties are explained

Pratyayas (Pp 58-61)

1. Dhātupratyaya 6 Kinds	2. Pratyayapratyaya 6 Kinds	3. Prātipadika- pratyaya 6 Kinds
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Upaskāras (Pp 61-64)

1. Prakṛtyupaskāra 6 Kinds	2. Pratyayopaskāra 6 Kinds	3. Ubhayopaskāra 6 Kinds
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Upapada (Pp 64-66)

3 Kinds

The names of the first and the second are lost, the third variety is Tin-upapada. Each of these three again has six sub-varieties

With this Upapada ends chapter I

प्रकृतिप्रत्ययावेव उपस्कारश्च दर्शितः ।

कमादुपपदस्यापि स्वरूपमुपवर्णितम् ॥

अव्ययानि निपाताश्च शतयश्च निरूपिताः ।

कर्मप्रवचनीयाश्च सोपमर्गाः प्रकाशिताः ॥

न केवलेह प्रकृतिः प्रयुज्यते न केवला, मुपनिदजण्वयजादयः ।

भवत्युपस्कार इहापृथग् द्वयो द्वयार्थमेवोपपद प्रयुज्यते ॥

इति महाराजाधिराजश्रीभोजदेवविरचिते शृङ्गारप्रकाशे प्रकृत्यादिप्रकाशो नाम प्रथमः

प्रकाशः समाप्तः ॥

CHAPTER II Pp. 66-159

Prātīpadika : Three kinds - Vibhaktāyaya, Avibhaktāyaya and Anukarana treated respectively between pages 66-132, 132-133 and 133-34

Upsarjana : Its treatment ends on p. 112

Samāsa : p. 113

Vibhakti : p. 134.

This chapter does not seem to deal with the subjects in the order of their enumeration given at the beginning of the work. The following is the colophon :

प्रकृतिप्रत्ययौ त्रेधा त्रिधांपस्कारभक्तयः ।

त्रिधांपदप्रतिपदिकाभ्यां विभक्तयः ॥

त्रिधांपसर्वत्र त्रेधा समास इति कीर्तितः ।

प्रातिपदिकग्रन्थेऽयं अथान्वाह्याय उच्यते ॥

पदमिदं त्रिविधं प्रतिपाद्यते

त्रिविधमेव हि वाक्यमथ त्रिधा ।

व्यवहृतिः खलु शब्दनिबन्धना

यदनयोस्त्वयो प्रतिनिष्ठति ॥

इति धो + + + शु० प्र० प्रातिपदिकादिप्रकाशो नाम द्वितीयः प्रकाशः ॥

CHAPTER III Pp. 160-258.

Pada : 3 kinds, Kriyā, Kāraka and Upaskāra ; each of these three is of six kinds. Pp. 160-191.

Vākya : एकार्थपरः पदगमूढो वाक्यम् : Pp 191-221. Three kinds, Samskṛta, Prākṛta and Apabhraṁśa.

Samskṛta is of three kinds : Śrauta, Aṛṣa, Laukika. Śrauta is Mantra and Brāhmaṇa ; Aṛṣa is Smṛti and Purāṇa ; Laukika is Kāvya and Śītra.

Prākṛta is of three kinds : Sahaja, Lakṣita and Śliṣṭa. Sahaja is Samskṛta-sama and Deśya ; Lakṣita is Mahārāṣṭra and Saurasena ; Śliṣṭa is Paśāca and Māgadha

Apabhraṁśa is of three kinds : Uttama, Madhyama and Kaniṣṭha. Uttama is Avāntya, Lāṭīya etc. , Madhyama is Abhīra, Gaurjara, etc. Kaniṣṭha is Kāśmīra, Paurastya, etc.

This kind of classification of Prākṛta and Apabhraṁśa is not available in Varanuci's *Prākṛtaprakāśa*. It seems to be Bhoja's own. Lakṣmīdhara's *Śaṅkṣhātācandrikā* also has no such classification.

Then, each of these Vākyas is said to be of 11 kinds through Ākhyāta :

तदेतत् समस्तमपि वाक्यजातम् आख्यातोपाधेः एकादशप्रकारं विप्रच्यते, तद्यथा—एकाख्यातम् अनेकाख्यातम्, आवृत्ताख्यातम्, अनुवृत्ताख्यातम्, विपरिणताख्यातम्, एकार्थव्यातम्, समुच्चिताख्यातम्, कृदभिहिताख्यातम्, अपेक्षिताख्यातम्, एकान्तराख्यातम्, निरन्तराख्यातमिति ।”

Pp. 194-5

Illustrations for each of these Pp 194-5 While illustrating, Bhoja gives 12 kinds ; Apekṣitākhyāta is given as Adhyāhṛtākhyāta and next to it, a new variety, Anapekṣitākhyāta is given See separate section on Bhoja and Rāja-śekhara These varieties refer to the number and nature of the verb occurring in a sentence.

A discussion follows on the possibility of such a classification of Vākya into Vākyas with more than one verb Kātyāyana's view is cited that there is no Sambandha between Ākhyātas (p 210) and then the Sūtrakāra's (Pāṇini's) view is cited that Vākya with more than one verb is possible

“तदेव कात्यायनमते नस्त्येव आख्यातयो सम्बन्धः । सूत्रकारस्य तु मतेऽस्त्येव आख्यातयोरेकवाक्यत्वेन अभिसम्बन्ध इति । p. 210.

The *Mahābhāṣya* and the *Vākyaopadīya* are also quoted in this section On p 220 Bhoja begins to explain that in the cases of sentences with more than one verb, there is no room for the objection of Vākyabheda The 'Bhāṣya-kāra is said to agree with the Sūtrakāra

The above classification is said to be based on Artha Another classification of Vākyas based on śabda follows 3 kinds called Ekavākya, Aneka-vākya and Ekānekavākya Ekavākya is Sānubhandha and Nirānubandha. Anekavākya is Ādyupasaṃhṛta and Antopasaṃhṛta, Ekānekavākya is Sarva-nāmayojita and Vibhaktiyojita These extend up to p 221

Prakarana Pp 222-228 3 kinds,—Prastuta, Kalpita and Ākasmuka. Each is twofold Prastuta is divided into Anga and Varṇaka Anga is part of the story, as for example, the advent of the Brahmacārin into Pārvatī's Āśrama and his talk with Pārvatī “Prakaranārthasya kathāśarīratvam” Varṇaka is a descriptive section, as for example, the description of Pārvatī in Canto I of the *Kumārasambhava* It is so called because, though an essential part of the story, it is purely descriptive of a person, of a single situation or of a scene Kalpita is either Sābhāsa or Nirābhāsa Sābhāsa is the imaginative items which are introduced by the poets but which have their counterparts in history or Purāṇa E.g. Māgha's imaginative description of the same evil spirit being born again and again as Hiranyakaśipu, Rāvana and Śiśupāla in Canto I, of his *Śiśupālavadha* Nirābhāsa is purely imaginative details E.g. description in the *Kirātārjuniya* of the fight between Śiva and Arjuna Ākasmuka is also of two kinds, Sabīja and Nirojja Sabīja is an accidental anecdote coming by the way but which influences the future course of the story, E.g. Aja meeting the Gandharva cursed to be an elephant and getting from him the Astra Prasvāpana, which later helps him to defeat the royal suitors who

attack him. "Agrataḥ Phalopalambha." Nirbija is an incident on the way which has nothing to contribute to the story. "Agrataḥ Phala anupalambha." E.g. killing of Virādhā in *Rāghu*. XII.

This classification goes up to p. 225.

It is then pointed out that one Prakaraṇa may have many minor Prakaraṇas within it. As for example, the Indumati svayamvara in *Rāghu*. VI is a Prakaraṇa and within it, the many separate descriptions of the several kings assembled there are minor Prakaraṇas. Similarly a Prabandha like the *Uttararāmacarita* contains within it Prabandhas like the *Garbhanāṭaka* in the last act. This topic ends on p. 228.

Prabandha : It is of three kinds. Padya, Gadya and Miśra. Padya or verse is of three kinds : Akṣaracchandas (vedic verses), Mātrācchandas, and Gaṇacchandas. All these three again are of three kinds each : Sama, Arđhasama and Viśama. Gadya is Vṛttagandhī or Cūrṇa or Uṭkalikā prāya. Miśra is Padyapradhāna, Gadyapradhāna or Tulyarūpa. These classifications end on p. 232.

Then follows a long discussion on the definition of Śabda whose treatment in 12 varieties Bhoja now finishes with this chapter. कः पुनः शब्दः ? He has defined it as Prakṛti, etc. in an enumerative manner. There is the other structural definition that Pada is a collection of letters. वर्णसमूहः शब्दः । Bhoja discusses the issue. Upavarṇa is quoted on Śabda and the subject later touches on the doctrine of Sphota. This section closes on p. 237 with the chapter itself ending here.

Thus, with the third chapter ends the treatment of Śabda in the triad, Śabda, Artha and Sāhitya.

The colophon of the third chapter is as follows :

उक्तः क्रमाद् द्वादशभेदभिन्नः ।
शब्दप्रपञ्चोऽयमनादिस्तिष्ठ ।
अथार्थमूर्त्यास्य विवर्तमाद्यं
तावत्प्रकारे प्रतिपादयाम् ॥

इति श्री + + शृ० प्र० प्रकृत्यादिप्रकाशो नाम तृतीयः प्रकाशः ॥

CHAPTER IV. Pp. 238-308

With this chapter begins the treatment of Artha and its twelve varieties. The first is *Kriyā*. *Kriyā* is defined as Dhātvartha. Dhātus are classified into three kinds : Astyarthas, Bhavatyarthas and Karotyarthas. Pp. 238-9.

Then a long discussion on *Kriyā* and *Kāraka* follows in which the *Vākyapadīya* is profusely quoted. The discussion extends from p. 239 to p. 268.

Kāla : pp. 268-278. *Kāraka* . pp 278-305 *Puruṣa* : three kinds, —
Prathama, Madhyama and Uttama, p. 305-8. The chapter ends here.

तेऽग्री क्रिया च कालश्च कारकं पुरुषस्तथा ।
उक्ता परा(दा)र्थाश्चत्वारः स्वैस्सर्वैर्भेदैस्समन्विताः ॥
द्रव्यात्मा चापि कालो यः प्रमत्तात् सोऽपि कीर्तितः ।
स हि प्रायः प्रचन्धेषु तत्र तत्रोपयुज्यते ।
क्रियायां कालोऽन्तर्भवति पुरुषः कारकपदे
प्रधाने सीपाविद्वयमपि तदेतन्निविशते ।
प्रधानं तं प्राहुः यमनिदधने घनप्रभृतयः
सहोपस्कारार्थं निविशति स तु प्रातिपादके ॥

इति महाराज + शु० प्र० क्रियाचर्यचतुष्टयप्रकाशो नाम चतुर्थः प्रकाशः समाप्तः ॥

CHAPTER V Pp 311-366

This chapter deals with *Upādhi*, *Pradhāna*, *Upaskārārtha* and *Prātipadīkāṛtha*. The chapter closes with a discussion on *Nipāta*s. The *Vākyapadīya* is profusely quoted.

उपाधिरेव त्रिविधः प्रधानमपि च त्रिधा ।
त्रिधोपस्कारवान् प्रातिपदिकार्थश्च वर्णितः ॥
वाचकत्वं निपातानां द्योतकत्वं च निश्चितम् ।
कर्मप्रवचनीयानामुक्ता सम्बन्धसङ्गतिः ॥
अथो विमतवर्धविधस्त्रिधोच्यते त्रिधैव वृत्त्यर्थपदार्थनिर्णयः ।
क्रियादिवाक्यार्थनिवर्तनात्तत्र त्रिधैव वाक्यार्थगतिः प्रपञ्च्यते ॥

इति महा + + शु० प्र० उपाध्यर्थचतुष्टयप्रकाशो नाम पञ्चमः प्रकाशः ॥

CHAPTER VI Pp. 366-427

Vibhaktyārtha Pp 366-382 3 kinds, *Samkhyā*, *Kāraka*, and *Śeṣa*. A discussion follows.

Vṛttiyārtha Pp 382-392 3 kinds, *Apadārtha*, *Ekapadārtha* and *Anekapadārtha*. Then follows a discussion on the definition of *Vṛtti* Pp 384-392.

Padārtha : Pp 392-407. *Jāti*, *Vyakti* and *Ākṛti* A long discussion on these three in which the views of *Vyāḍi* and *Vindhyavāsini* are quoted. Most of the matter here is reproduced from the *Nyāyamaijari* of Jayantabhaṭṭa.

Vākyārtha : Pp 407-427 *Bhāvanā*, *Vidhi* and *Pratibhā*. *Vidhi* includes *Niṣedha* also.

On p. 424 begins a discussion on Vivarta of the Śabda Brahman; Artha is explained as Adhyāsa on, Vivarta of, or Vipariṇāma of Śabda; the suggested idea or Pratiyaṁānārtha also is considered as Vipariṇāma among Arthās. Pp. 425-427.

With this, the sixth chapter, closes the treatment of Artha. The next chapter begins Sāhitya.

विभक्त्यर्थोऽयं वृत्त्यर्थः पदार्थद्वयोपवर्णितः ।

भावनादिप्रभेदेन वाक्यार्थश्च प्रकीर्तितः ॥

क्रियायाश्च पदार्थत्वाद् वाक्यार्थत्वमुपाकृतम् ।

कृतं च भावनायास्तदपदार्थत्वहेतुकम् ॥

वाच्या विशेष्याः प्रत्याग्याः शब्दस्योक्ताः क्रियादयः ।

अध्यासविपरीणामविवर्तायास्य तान्प्रति ॥

विभक्तिवृत्त्यर्थवतोरुपस्क्रिया प्रधानयोर्धाम पदार्थ इष्यते ।

पदं पदार्थस्य तु वाक्यगोचरः भवेत्ततोऽर्थः तदतो निरूप्यते ॥

इति महा + + शृ० प्र० विभक्त्यर्थादिचतुष्टयप्रकाशो नाम षष्ठः प्रकाशः ॥

CHAPTER VII

Vol. I, pp. 428-437 Vol. II, pp. 1-75.

This chapter begins the treatment of the twelve-fold Sāhitya

तत्राभिधाविवक्षातात्पर्यप्रविभागव्यपेक्षासामर्थ्यान्वयैकार्यभाव-द्वयोपहान्गुणोपादानालंकारयोगरसा-
वियोरूपाः शब्दार्थयोः द्वादश सम्बन्धाः साहित्यमित्युच्यते ॥

1. *Abhidhā* : 3 kinds, Mukhyā, Gauṇī and Lakṣaṇā.

I अभिधा

p. 428.

मुख्या	गौणी	लक्षणा (Vol. II, pp 9-18)
तथाभूतार्था जातिविषया व्यक्ति आकृति गुण क्रिया सम्बन्ध प्रवाद	तद्भावापत्तिः अध्यासात्मिका कल्पना वितर्क विपरीणाम् विपर्यय 	गुणनिमित्ता and उपचारनिमित्ता Pp. 434-437 Vol. I, and pp. 1-2 Vol. II.
		लक्षणा सामीप्यलक्षणा माह्वय हेतु तादर्थ्य परिणाम
		लक्षितलक्षणा रूढलक्षणा प्रतीक विवक्षित विरुद्ध तादर्थ्य प्रकीर्ण
Pp. 429-433.		Pp. 9-11. Pp. 12-18.

Vol. I. of the Madras Ms. of the *Śr. Pra* closes here with p. 437 in the middle of *Gūṇanimittā Gauṇī*

2. *Vivakṣā*: Pp 18-21. वाङ्मयविवक्षा—

- (i) अपौरुषेयम्—वेद.—शब्दप्रधानम्—अत्र विवक्षा नास्ति ।
- (ii) आप्तम्—स्मृतीतिहासदि—अर्थप्रधानम्—‘लौकिकानां हि साधूनां वागर्थमनुवर्तते । कृपेणा पुनराद्याना वाचमर्थोऽनुधावति ॥’
- (iii) पौरुषेयम्—उभयप्रधानम्—‘विवक्षातः कारकाणि भवन्ति ।’

Pp. 21-22. 3 verses of general literary criticism bearing on poets' *Vivakṣā*.

असम्बन्धे सम्बन्धविवक्षा, अचेतनेषु चैतन्यविवक्षा, प्रधाने गुणविवक्षा, गुणे प्रधानविवक्षा, समुदायेऽवयवविवक्षा, अवयवे समुदायविवक्षा, अभेदे भेद वि०, भेदे अभेद वि०, सदसतोरवि०, सदसतोरवि०, स्तुत्या निन्दावि०, निन्दाया स्तुतिवि०, विधिना निषेध-वि० ।

एवमियमनेकधा विवक्षा विप्रथते । तदेव लौकिकवादः—

“अस्मिन्नपारे संसारे कविर्येकः प्रजापतिः ।

यथात्मै रोचते विश्वं तथेदं परिवर्तते ॥”

अपि च—

ठिअमठिअं दीसइ अठिअपि जइ ठिअव पठिभाइ ।

जह संठिअ अ दीसइ सुकईण इमाओ पअईओ ॥ (*Vākpati, the Gaudāvaho, 66*)

किञ्च—

कचिन्स्यल्पेऽप्यर्थे प्रचुरवचनैरेव रचना

कचिद्वस्तु स्फारे कान्तपयपदैरर्पितरसम् ।

यथावाच्यं शब्दाः कचिदपि तुलायामिव धृता-

स्त्रिमिः कल्प्यरेव कविदृष्टमसन्दर्भनियमः ॥

विवक्षा

(Pp. 22-31)

काकादि व्यङ्ग्या

काकुः

स्वरः

विच्छेदः

प्रकरणादि व्यङ्ग्या

प्रकरण, अर्थ,

लिङ्गं, औचित्य,

देशः, कालः

अभिनयादि व्यङ्ग्या

अभिनयः, अपदेशः, निर्देशः,

सङ्गा, शक्ति, आकारः

P 30

Pp. 30-31

काकुः Pp. 22-25

नियतप्रतिबन्धा

साक्षात्-आक्षेपगर्भा,
प्रश्नः, वितर्कः)

निराकाङ्क्षा

अनियतप्रतिबन्धा

अनन्ता—अभ्युपगमानु-

नयकाकुः, अभ्युपगोपहास-

काकुः etc.

अप्रतिबन्धा

एकगुणा, द्विगुणा,

त्रिगुणा, चतुर्गुणा.

स्वराः Pp 25-26

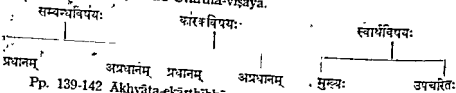
सुतादयः

उदात्तादयः

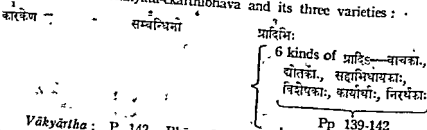
प्रपञ्चादयः

On p. 133, under Upameya-samāsa, begins a long discussion on Upa-
māna and Upameya and the Upameya-samāsa, going upto p. 138.

Pp. 138-139 Taddhita-ekārthibhāva and its three varieties : Sambandha-
viśaya, Kāraka-viśaya and Svārtha-viśaya.



Pp. 139-142 Akhyāta-ekārthibhāva and its three varieties :



Vākyaārtha : P 142 Bhāvanā, Vidhi and Pratibhā ; Mukta, Yuga-
laka, Sandānitaka, Kalāpaka, Kulaka etc ; Kośa, Saṅghāta ; Prakaraṇa called
Avāntaravākyaārtha ; and Prabandha which is Mahāvākyaārtha. These are
varieties of Vākyaārtha or Ekārthibhāva.

The Prabandha is one like *Subhadrāharana*, *Jānakiharana* or *Rāmā-
yana* characterised by five Sandhis, 64 Sandhyaṅgas and the four Vṛttis.

Beyond this Prabandha-mahā-vākyaārtha, there is still another and fur-
ther Mahā-vākyaārtha which is the moral (Vidhuniṣedha) suggested by the
Kāvya. Following Hari, Bhoja calls this also Śabda-brahman.

यस्तु तद्रूपरामायणादिप्रबन्धार्थानामवधारणेन उपहितसंस्कारस्य 'रामवद् वर्तितव्यं, न
रावणवद्' इत्यादिविधिनियेषप्रतिभाविशेष उपजायते, स समस्तविश्वव्यापी चतुर्वर्गकहेतुः परो
महावाक्यार्थः अर्थमूर्त्या विपरिणतमनादिनिधनमखण्डं शब्दब्रह्मेत्युच्यते ।

अखण्डः सैव वाक्यार्थः शब्दब्रह्मेति गीयते ।

शब्दब्रह्मणि निर्णतः परं ब्रह्माधिगच्छति ॥

इदमाद्य पदस्थान सिद्धिमोपानपर्वणाम् ।

इयं सा मोक्षमागानामजिज्ञा राजपद्धतिः ॥ (वाक्यपदीयम् 1-16)

With this, the eighth chapter, is finished the grammatical eight-fold re-
lation between Śabda and Artha and with the next chapter Poetics proper
begins with the treatment of the four-fold poetic Sāhitya between Śabda and
Artha The chapter ends thus :

उक्ताश्चतस्रोऽप्य पुनश्चतस्रः

शब्दार्थमन्वन्धभिदाः क्रमेण ।

चतस्र एवाद्य वचोविशेषे

निषेदुपीस्ताः परिशीर्तयामः ॥

इति श्री महा + + गृ० प्र० सापेक्षशब्दशक्तिप्रकाशो नाम अष्टमः प्रकाशः

समाप्तः ॥

CHAPTER IX. Pp 144-265.

This chapter begins with the treatment of the last part of the *Sāhitya*, *Doṣa-hāna*, *Guṇopādāna*, *Alamkārayoga* and *Rasa-āvīyoga*. These alone are said to secure the *Samyaktva* of *Vākya*. First *Doṣa-hāna* is taken up and *Doṣas* are said to be of three kinds, of *Pada*, *Vākya* and *Vākyaārtha*. *Bhāmāha* and *Daṇḍin* on *Doṣas* are quoted. Then follows a grammatical digression as to the real nature of *Padas* and *Padārthas* in *Vākya*. *Bhoja* then gives a list of *Vākya-dharmas*, forty-eight in number :

Pradhāna, *Śeṣa*, *Prayojaka*, *Aprayojaka*, *Nāntariyaka*, *Mukhya*, *Gauna*, *Vyāpaka*, *Laghu*, *Guru*, *Arthavāda*, *Anuvāda*, *Bheda-vivakṣā*, *Abeda-vivakṣā*, *Vyavahita-kalpanā*, *Upacāra-kalpanā*, *Tadbhāvāpatti*, *Yogyāpatti*, *Sambandhābādhana*, *Vikalpa*, *Samuccaya*, *Niyama*, *Niṣedha*, *Pratinidhi*, *Ūha*, *Bādha*, *Tantra*, *Prasanga*, *Āvṛtti*, *Bheda*, *Sāmānyātideśa*, *Viśeṣātideśa*, *Adhikāra*, *Adhyāhāra*, *Vipariṇāma*, *Vākyaśeṣa*, *Avadhi*, *Apoddhāra*, *Anirjñāta praśna*, *Kriyāntara-vyudāsa*, *Līngādbheda*, *Līngādibheda*, *Śabdāntarādbheda*, *Śaktyādbheda*, *Śrutyādivinyoga*, *Śrutyādhilābala*, *Śrutyādikrama* and *Kramasambheda*

These forty-eight are defined and illustrated both from *Mīmāṃsā* and *Kāvya*. The subject extends up to p 197. On p 180 there is a discussion on *Vākyaśeṣa* and *Śrutārthāpatti*.

Pp. 197-8. The discussion on the reality of *Padārthas* in a *Vākya* closes with a long quotation from the *Vākya-pāṇiniya* and *Bhoja* justifies the treatment of *Pada-doṣas* separately

तस्माद्युक्तैव पदगलदोषनिरूपणेति ।

The *Doṣas* then begin :

Doṣas

<i>Of Pada : 16</i>	<i>Of Vākya : 16</i>	<i>Of Vākyaārtha : 16</i>
<i>Asādhū</i>	<i>Śabdahīna</i>	<i>Apārtha</i>
<i>Aprayukta</i>	<i>Punaruktimat</i>	<i>Vyārtha</i>
<i>Kaṣṭa</i>	<i>Apakrama</i>	<i>Ekārtha</i>
<i>Anārthaka</i>	<i>Bhinnāvṛtti</i>	<i>Sasamśaya</i>
<i>Anyārthaka</i>	<i>Yatibhṛṣṭa</i>	<i>Apakrama</i>
<i>Apustārthaka</i>	<i>Viśandhi</i>	<i>Khanna</i>
<i>Asamartha</i>	<i>Vyākīrṇa</i>	<i>Atimātra</i>
<i>Apratīta</i>	<i>Samakīrṇa</i>	<i>Paruṣa</i>
<i>Kliṣṭa</i>	<i>Garbhata</i>	<i>Virasa</i>
<i>Gūḍhārtha</i>	<i>Apada</i>	<i>Hīnopamā</i>
<i>Neyārtha</i>	<i>Aśarīra</i>	<i>Adhikopamā</i>

विच्छेदः Pp. 26-30

पदविच्छेदः

वाक्यविच्छेदः

यतिविच्छेदः

शृङ्खलामतः

„ अन्यथात्वम्

पदे

परिवर्तकः

„ असमाप्ति

पादे

चूर्णकम्

„ अनुचारणम्

अर्धे

स्याने

Then प्रहरणादि and अभिनयादि; Vivakṣā ends on p. 31.

Tātparyā : Pp. 31-42. 3 kinds : Abhidhīyamāna, Pratiyamāna and Dhvanirūpa.

तात्पर्यम्

अभिधीयमानम्

प्रतीयमानम्

ध्वनिरूपम्

विधिः

विधी निषेधः

निषेधः

निषेधे विधिः

विधিনিषेधः

विधी विध्यन्तरम्

अविधিনিषेधः

निषेधे निषेधान्तरम्

विधিনিषेधे विधिः

„ „ निषेधः

etc., etc., etc

अर्थध्वनिः

शब्दध्वनिः

अनुनादध्वनिः

अनुनादध्वनिः

प्रतिशब्दध्वनिः

प्रतिशब्दध्वनिः

Pp. 36-39

Pp. 40-41.

General remarks on Dhvani and Tātparyā,

Having spoken of Tātparyā and Dhvani, Bhoja takes a few of his own introductory verses in chapter I of his *Sy. Pra.* on Śiva, Gaṇeśa and on his new Rasa theory and gives us a model exposition of their Tātparyā. The verse अञ्जिन्नमेगलं etc., is especially commented upon at great length to yield many meanings, including the indication of the scope of the whole work. This goes from p. 42 to p. 54

Between pp. 55-65 is a *Sāstric* discussion on the difference between Upamā and Rūpaka and on Guṇa.

Pravibhāga : Pp. 66-75

प्रविभागः

पदे वाक्ये प्रबन्धे वा अस्य एतावतः शब्दस्य अयमर्थः; अस्मिन्नर्थे चायमेतावान् शब्द इति शब्दार्थयोः मिथः सम्बन्धितया पृथक्त्वेन अवधारणं प्रविभागः ।

The chapter ends thus :

अभिधा (1) च विवक्षा (2) च तात्पर्यं (3) च विभागवत् ।

चतस्रः केवला ह्येताः शब्दसम्यग्बोधशक्तयः ॥

यापेक्षा यच्च सामर्थ्यमन्वयो यश्च तैर्मिथः ।

ऐकार्थ्यं यच्च तात्पर्यस्य सप्तहायस्य शक्तयः ॥

उक्ताश्चतस्रः प्रथमाः क्रमेण क्रमादधान्याः प्रकटीक्रियन्ते ।

अखण्डवाक्यार्थविवेचकानां शब्दार्थमवित्परिशुद्धिहेतोः ॥

इति श्री महा + + श० प्र० केवलशब्दसम्यग्बोधशक्तिप्रकाशो नाम सप्तमः प्रकाशः समाप्तः ॥

CHAPTER VIII. Pp. 76-114.

This chapter begins with the treatment of the second set of Sambandhas between Śabda and Artha. The four considered in the previous chapter are called Kevala-śabda-śaktis. The four considered in this chapter are called Sāpekṣa-śabda-śaktis and they are Vyapekṣā, Sāmarthyā, Anvaya and Ekārthibhāva.

व्यपेक्षा P. 76—		
आभिधानिकी	नैयायिकी	नैवेधिकी
धृति आभिधानिकी	उद् नैयायिकी	
समाख्या—	विपर्यय	वचननैवेधिकी
वाक्य—	विपरिणाम	असम्भव
विरुद्ध—	अप्याहार	विरोध
समुच्चय—	बान्धवरोप	Pp. 82-84.
अतिदेश—	व्यवहितकल्पना	
प्रमद—	अपोद्धार	
	वाक्यभेद	
Pp. 76-79.	Pp 79-82	परिसेव्या
		नियम
		असम्भवनियम
		विशेषप्रत्यक्षधृति
		Pp. 97-98

On pp 84-87 there is a discussion on Guṇa. Then *Anvaya* is taken up : three kinds of it with sub-classes, Śākta, Vaibhakta and Śakti vibhakti mayā. Pp 87-90.

There is a second discussion beginning on p 90 quoting largely from the *Vākya-pāṇīya*. It pertains to Abhihūtānvaya-vāda and Anvitābhīdhāna-vāda going up to p 96. On p 97 again begins the treatment of other varieties of Naiśedhikī vyapekṣā which ends with p 98.

Ākāṅkṣā · Pp 99-100

Sannidhi · Pp 101-103 · 2 kinds, Abhihāna-viśaya and Abhidheya-viśaya.

Yogyatā · Pp 103-105 · 2 kinds, Mukhyārtha-dvāraka and Jaghānyārtha-dvāraka, with sub-classes

Sāmarthyā : Pp 105-130 Bheda, Samsarga and Ubhaya. Again the discussion on Abhihūtānvaya and Anvitābhīdhāna-vādas Pp 108-128.

Ekārthibhāva P 130 First is discussed its difference from Vyapekṣā Pp 130-131. On p 131 begins its treatment in all its varieties. Its varieties are three, Vākya-tulyārtha, Vākya-adhukārtha and Vākya-anyārtha, all the three comprising the various Samāsas, Taddhita, Ākhyāta etc. On pp 131-133, the various kinds of Samāsas are given with illustrations.

<i>Of Pada : 16</i>	<i>Of Vākya : 16</i>	<i>Of Vākyaṛtha : 16</i>
Sandigdha Viruddha Aprayojaka Deśya Grāmya Definition and Illustration of these on pp. 199-202	Ūnopamā Adhikopamā Bhinnaliṅga Bhinnavacana Śleṣādi guṇaviparita Definition and Illustration of these on pp. 203-206.	Asadṛśopamā Aprasiddhopamā Niralamkāra Aśīla Viruddha Definition and Illustration of these on pp. 207-211.

The S. K. Ā is simply repeated here with the difference that while in the former work Bhoja leisurely defines each in a verse and explains each illustration with some Vṛtti, he hurries over this section in the Śṛ. Pra with brief prose renderings of the definitions of the S. K. Ā.

The Guṇa section begins on p. 211. निर्दोषस्य च काव्यस्य गरीरवस्तुन. (?) कामनीयकोपपत्तौ अयमुपायः यद्गुणोपादानम्, अलङ्कारयोः । Vāmana's verse on Guṇa and Alamkāra—युवतेरेव रूपं etc., is quoted. Of Guṇa and Alamkāra, the former is of greater importance. तत्र गुणोपादानालङ्कारयोग्योः गुणोपादानं गरीयः and Vāmana's verse on this point यदि भवति वपुश्च्युत etc., is quoted. On this point, the S. K. Ā is brief but the Śṛ. Pra. slightly elaborates.

Guṇas

<i>Bāhya :</i> <i>Śabdaguṇas · 24</i>	<i>Ābhyantara :</i> <i>Arthaguṇas · 24</i>	<i>Vaiśeṣika guṇas ;</i> <i>Doṣa-guṇas</i>
The same 24 are Guṇas of both Śabda and Artha. They are . Śleṣa, Prasāda, Samatā, Mādhurya, Saukumārya, Arthavyakti, Kānti, Udāratā, Udāttatva, Ojas, Aurjitya, Preyas, Suśabdatā, Samādhī, Saukṣmya, Gāmbhīrya, Vistara, Saṁkṣepa, Sammutatva, Bhāvikā, Gati, Rīti, Ukti and Prauḍhi. pp. 211-223		All the three sets of 24 Doṣas given above in the Doṣa section are shown here to turn out to be Guṇas in certain circumstances. Pp 223-241.

On p. 242 begins a long discussion on Guṇa-vṛtti and Upacāra-vṛtti with other extraneous discussions also and it extends to the very end of the chapter on p. 264. The following is the end of the chapter :

तदेतद् दोषहानं च गुणोपादानमेव च ।

ज्ञात्वा कुर्वन् कवि काव्यं प्रेत्य चेह च नन्दति ॥

निर्दोष गुणवद्यस्य सालंकारं रसान्वितम् ।

मतां वसति चेत्सु वचः, स दिवि मोदते ॥

इत्येव दोषपरिवर्जनया गुणानामावर्जनेन च किलोभयधान्तरद्वयः ।

काव्ये यथायथमलंकृतिर्योग उक्तः तत्रैव बाह्यमथ ते कमशोऽभिधास्ये ॥

इति श्री महाराज + + शृ० प्र० दोषहानगुणोपादानप्रकाशो नाम नवमः प्रकाशः समाप्तिमगमन् ॥

CHAPTER X. Pp 265-352

This chapter is devoted to Alamkārayoga, the addition of figures अथ अपास्तदोषस्य उपात्तगुणस्य च काव्यशरीरस्य चारुबोक्त्येप्रमिद्वये प्राप्तमलोऽलंकारयोग उच्यते । Some general remarks on the three kinds of Alamkāras,—Bāhya (Śabda), Abhyantara (Artha) and Bāhyābhyantara (Ubhaya), with the simile of three kinds of toilet of women

On Alamkāras also, there is no substantial difference between the S K A. and the Śr. Pra. The treatment in the latter is briefer and has some minor differences. See Alamkāra section and special section on the S K A. and the Śr. Pra.

Alamkāras

Bāhya (Śabda) 24	Abhyantara (Artha) 24	Bāhyābhyantara (Ubhaya) 24.
Jāti, Gatī, Rīti, Vṛtti, Racanā, Ghaṭanā, Mudrā, Chāyā, Yukti, Ukti, Bhaṇṭi, Paṭhṭi, Śravayatva, Prekṣyatva, Abhineyatva, Adhyeyatva, Vākovākya, Praśnottara, Prahelikā, Gūḍha, Citra, Śleṣa, Yamaka & Anuprāsa	Jāti, Sūkṣma, Sāra, Samāhita, Bhāva, Vibhāvanā, Hetu, Ahetu, Sambhava, Virodha, Dṣṭānta, Vyatireka, Anyonya, Parivṛtti, Miṭha, Vitarka, Smaraṇa, Bhrānti, Upamāna, Anumāna, Arthāpatti, Abhāva, Āgama and Pratyakṣa pp 296-324	Upamā, Rūpaka, Sāmānya, Samśaya, Samādhī, Samāsokti, Sahokti, Samuccaya, Tulya-yogitā, Leśa, Apahnuti, Aprastutaprasamsā, Utprekṣā, Arthāntaranyāsa, Dīpaka, Parikara, Krama, Paryāya, Atiśaya, Akṣepa, Viśeṣa, Śleṣa, Bhāvika and Samsṛti.
Each has six varieties. Pp 266-296	There are some general remarks at the end	Pp 324-351.
At the end, there are some general remarks on these Śabdālamkāras		

The chapter ends with a praise of Samsrṣṭi as the greatest Alamkāra. Next to it comes Ubhayalamkāra, next Arthālamkāra and last Śabdālamkāra.

चतुर्विंशतिरित्येताः कलेषोभयसंश्रिताः ।

काव्यालंकृतयः प्रोक्ताः यथावदुपमादयः ॥

इदं हि चा(हीना)दिभिः शब्दैः सादृष्यादिः प्रतीयते ।

अर्थोऽस्मात्सूरयः ग्राह्यस्मयानलंकृतीरिमाः ॥

अलंकृत्या यास्त्वह शब्दसंधयाः

ततोऽर्थभूषाभ्यधिकं प्रकृष्यते ।

ततोऽभिरूपासुमयोरलंकृति

वदन्ति संवृष्टिरतोऽपि शोभते ॥

इति धीमहा + + शृ० प्र० उभयालंकारप्रकाशो नाम दशमः प्रकाशः समाप्तः ॥

CHAPTER XI. Pp. 352-449.

Thus is the most important chapter of the *Śr. Pra.* It deals with the last and the greatest aspect of Sāhitya, viz., *Rasa-aviyoga*. Here it is that Bhoja expounds his new theory of Rasa

Synthesis of all Rasas in Prema; Śṛṅgāra is the only Rasa; enumeration of the 49 Bhāvas which are born of Śṛṅgāra; criticism of the ideas on Rasa traditionally handed down Ahamkāra-Abhimāna-Śṛṅgāra is the only Rasa. Not Rasa from Bhāva but Bhāvas from Rasa. Pp. 352-356.

Three aspects of Rasa, Prakṛṣṭa, Bhāvarūpa and Abhāsa. Rasāviyoga in Vākya and Prabandha by the three ways of Doṣahāna, Guṇopādāna and Alamkārayoga. Guṇa and Alamkāra and Rasa also are only Alamkāra and hence Nānālamkāra-samsrṣṭi is the one means of Rasāviyoga Pp. 356-7. Daṇḍin is quoted and followed on the point that Guṇa and Rasa also are Alamkāra.

Samsrṣṭi is the only Alamkāra; its two varieties, Pradhāna-aṅgabhāva and Samakakṣyatā. There is some grammatical discussion here based on Daṇḍin's own observations on the Utprekṣā verse लिपतीव तमोऽज्ञानि etc. pp. 357-365.

P. 365 : Guṇas are also Alamkāras. P. 366 : Rasas also Alamkāras. The new Ahamkāra theory of Rasa with three Koṭis,—Ahāmkāra, Rasa and Preman characterised respectively as Pūrvakoṭi, Madhyamāvasthā and Uttarakoṭi; upto p. 368

Pp. 368-9. The explanation of the difference from one another of Rasavat, Preyas and Ūrjasvi on the basis of their etymology; these three are both Rasas and Guṇas. They are Rasas when they attain climax (*Yuktoṭkarṣa*) and Guṇas when they are not so (*Ayuktoṭkarṣa*). As Guṇas they are called Bhāvika, Preyas and Aurjitya Bhoja takes a verse of Daṇḍin as the basis for this interpretation, Pp. 369-370. Etymological significance of the name Rasavat. Pp. 370-371. Vibhāvas, Anubhāvas and Vyabhicārins are not

Alamkāras; they are factors producing the Alamkāra called Rasa P 372
Three kinds of Alamkāras,—Svabhāvokti, Vakrokti and Rasokti. Pp 372-376 : illustration and explanation of the eight Rasavadalamkāras according to Daṇḍin and his illustrations.

Pp. 376-381. Criticism of Bharata's doctrine of four subsidiary Rasas from four main ones and Bhoja's view that all the 49 Bhāvas, even in the state of Prakaraṣa, are alike born of the one Rasa of Ahamkāra-Śṛṅgāra Criticism of the view that Rasas are only eight. Four new Rasas pointed out : Śānta, Preyān, Uddhata and Udātta. The possibility of all Bhāvas becoming Rasas as held by Rudraṭa accepted by Bhoja Though Rasa is only one, viz, Ahamkāra, the 49 Bhāvas born of it can be called Rasa in their developed state which forms the Madhyamāvasthā of the Ahamkāra rasa

Pp. 381-382 Statement of Bhoja's theory of one Ahamkāra-rasa.

Pp. 382-385. Explanation with simile and illustration of how Vibhāvas, Anubhāvas and Vyabhiçārinas develop Rasa Pp 385-386 The various stages of the developed Rasa,—Niṣpatti, Upacaya, Rasa-sāmānya and Rasa-viśeṣa-niṣpatti. Pp. 386-388 The various stages of Bhāva, Rasa, Ābhāsa, Utkanṭhā, Abhiṣanga, Nirvṛtti, Utpāda, Abhivṛddhi, Sthāyia, Bhāva-viśeṣa, Rasa-viśeṣa and Ābhāsa-viśeṣa.

Pp 388-410 Nānālamkāra-samsrṣṭi, Alamkāra-samkara and its varieties; Guṇa-samkara, Rasa-samkara, Alamkāra-samkara, Gupa-rasa-samkara, Guṇālamkāra-samkāra and Rasālamkāra-samkara.

P 389. Two kinds of Guṇas, Sollekha and Nirullekha

P. 410 Rasāviyoga in Vākya ends here. "सोऽयं वाक्यवि[शेष]परो रसावियोग उक्तः ॥ "

Then begins Rasāviyoga of Prabandha through the avoidance of flaws and the addition of Guṇas and Alamkāras of the Prabandha as a whole Bhoja thus speaks of Doṣas, Guṇas and Alamkāras of larger scope pertaining to the Prabandha as a whole

Pp 410-411. Prabandha-doṣa-hāna

P 412. Different kinds of Prabandha enumerated

Prabandha

<i>Prekṣya</i> 24 kinds	<i>Śṛavya</i> 24 kinds
Nāṭaka, pp 412-415	Akhyāyikā, pp 427-428
Prakaraṇa, pp 415-417	Nidarśana, p 428
Ihāmṛga, p 417	Pravahlukā, p 428
Vyāyoga, p 417.	Manthulukā, p 428.

<i>Prekṣya : 24 kinds</i>	<i>Śrava : 24 kinds.</i>
<p>Samavakāra, pp. 418-419. Dīpa, pp. 419-420. Utsrṣṭikāṇka, p. 420 Bhāṇa, p. 420. Prahasana, pp. 420-421. Vithi, p. 421. Nāṭikā, p. 421. Saṭṭaka, pp. 421-422.</p> <p>These are the twelve kinds of Vākyārthābhīnaya.</p> <p>Śrīgadita, p. 422. Durmālikā, p. 423 Prasthāna, p. 423. Kāvya, p. 423. Bhāṇaka, pp. 423-424. Bhāṇikā, p. 425 Goṣṭhī, p. 425. Hallisaka, p. 425. Nartanaka, p. 425. Prekṣanaka, p. 425 Rāsaka, p. 425. Nāṭyarāsaka, pp. 426-427.</p> <p>These are the twelve kinds of Padārthābhīnaya.</p>	<p>Maṇikulyā, p. 428. Kathā, p. 428. Parikathā, p. 428. Khaṇḍakathā, p. 428. Upakathā, 428-429. Bṛhathakathā (Guṇādhyā's), p. 429. Campū, 429. Parvabandha (<i>Mahābhārata</i>) p. 429. Kāṇḍabandha (<i>Rāmāyana</i>) p. 429. Sargabandha, p. 429. Āśvāsakabandha, p. 429. Sandhubandha, p. 429. Avaskandabandha, p. 429. Kāvyaśāstra, p. 429. Śāstrakāvya, pp. 429-430. Kośa, p. 430 Saṅghāta, p. 430. Samhitā, p. 430 Sāhityaprakāśa, p. 430. (Bhoja's own <i>Śr. Pra.</i>)</p>

These are each defined and illustrated with the mention of many rare and lost works. On Daśarūpaka, the first ten types of Drama, Bhoja only reproduces Bharata's definitions.

Pp. 430-431 Enumeration of the Guṇas and Alankāras pertaining to Prabandha as a whole. Pp. 431-446 Explanation and illustration of these in three sets as applied to Śabda, Artha and both

P. 447 In the end is quoted Daṇḍin's definition of Mahākāvya from which Bhoja derives these Prabandha-guṇas and Prabandha-alankāras. Pp. 447-449 Then a quotation from Bharata's description of drama (*NS XXI*, Śl. 107, etc. Kāśī Edn.) is given to which Bhoja adds a few verses of his own, making some general remarks on the nature of dramatic varieties. Thus ends this chapter on p. 449 dealing with Rasa-aviyoga, first in Vākya and

then in Prabandha, through the three-fold process of Doṣa-hāna, Guṇādāna and Alambikāra-yoga.

वाक्यप्रबन्धानुगतोऽयमुक्तो

मया समासेन रसावियोगः ।

अथेह येऽर्था न विवेचिताः पृथग्

विभज्य ते केचिदुदाह्रियन्ते ॥

इति महाराज + + + श० प्र० रसावियोगप्रकाशो नाम एकादशः प्रकाराः समाप्तिमगमत् ॥

CHAPTER XII Pp 450-553

The chapter opens with the description of Nāṭaka with verses taken from Bharata. The chapter is devoted to the study of the structure and technique of drama which consist of -

I (1) Five Ārambha-vidhis.

(2) „ Arthaprakṛtis

(3) „ Avasthās

(4) „ Samsthās

(5) „ Samavasthās.

(6) „ Sandhis

(7) „ Vṛttis

(8) Four (five ?) Pravṛttis

(9) 24 Pravṛtti-hetus

First '64'

II. (1) Ten Lāsyaṅgas

(2) Thirteen Vithyaṅgas

(3) Sixteen Vṛtṭyaṅgas

(4) Twenty-one Sandhyantaras.

(5) Four Patākāsthānas

Second '64'.

III Sixty-four Sandhyangas

Third '64'.

IV Sixty-four Kāvya-lakṣaṇas.

Fourth '64'.

P 452 Five Ārambha-vidhis

Pramāṇa Yukti, Ukti, Dṛṣṭa, Nidarśana and Arthāpatti

Prameya . Dharma, Artha, Kāma, Loka, (?) and Lokayātrā

Vimarśa : Karmanām ārambhopāya, Puruṣadravya-sampat, Deśakāla-vibhāga, Vinipāta-pratikāra and Kārya-siddhi.

Nimaya : Anupalabdhasya Jñānam, Upalabdhasya Niścaya-balādhānam, Advaidhasya Śamsāyacceda (?), Ekadeśadrṣṭasya Viśeṣopalabdhī and Viparyaya-cikitsā.

Pravṛtti : Alabdha-lābhārthā, Labdha-paripālanārthā, Rakṣitābhivṛddhyarthā, Vardhitopayogārthā, Upayoga-paryāptyarthā.

Pp. 452-455. *Five Arthaprakṛtis* : Bija, Bindu, Patākā, Prakāś and Kārya. Definition and illustration of these.

Pp. 456-457. *Avasthā*, *Samsthā*, and *Samavasthā* explained as action aided by divine agency (*Daira*), by pure human endeavour (*Pauruṣa*) and by both. Each of these three have five stages.

Five Avasthās : Ārambha, Prasava, Udbheda, Kiñciccheṣa and Samāpti.

Five Samsthās : Prārambha, Prayatna, Prāpti-sambhava, Niyata-phalaprāpti and Phalayoga

Five Samavasthās : Prārthanā, Lābha, Śamyoga, Nāśa and Prāpti.

अत्र लभनाशयोः देवस्य प्राधान्यम्, प्रार्थनासंयोगयोः पौरुषस्य; संप्राप्तां देवपौरुषयोः ॥

Pp. 457-8. *Five Sandhis* : Mukha, Pratumukha, Garbha, Vimarśa and Nīrvahana.

P. 459. *Five Vṛttis* : Kaiśikī, Ārabhaṭī, Sāttvatī, Bhāratī, and Mīśrā.

Pp. 459-465. To make up the number sixty-four Bhoja must have given five *Pravṛttis* but he gives only four. The four *Pravṛttis* are *Paurastya*, *Audhramāgadhi*, *Dākṣiṇātyā* and *Avanti*. Other views on other kinds of *Pravṛttis* are here mentioned.

Twenty-four *Pravṛtti-hetus* : Deśa, Kāla, Pātra, Vayas, *Avasthā*, Śakti, Sādhana, Abhuprāya, Vyatyāsa, Viparipāma, Nimitta, Abhigama, Saṅgrāma, Viḥāra, Upahāra, Chala, Chadma, Āśrama, Jāti, Vyakti, Viḥava, Prakīrṇa, Saṅkīrṇa and Viprakīrṇa. On P 465 ends the treatment of the first set of sixty-four items.

Pp. 465-469. Ten *Lāsyāṅgas* with definitions and illustrations.

Pp. 469-477. Thirteen *Vithyaṅgas* with definitions and illustrations.

Pp. 477-480. Sixteen *Vṛtṭyaṅgas* with definitions and illustrations.

Pp. 480-487. Twenty-one *Sandhyantaras* with definitions and illustrations.

Pp. 487-489 Four *Patākāsthānas* with definitions and illustrations.

These constitute the second set of sixty-four.

The Sixty-four *Sandhyaṅgas*. Some general remarks on the purpose of these according to Bharata. The *Āṅgas* of each of the five *Sandhis* are enumerated, defined and illustrated from dramas. Pp. 489-524.

The Sixty-four *Lakṣaṇas*. Pp. 524-532. Vide my paper on *Lakṣaṇa*, *JOR*. Madras, VI, pp 70, 71, 81, 82.

In this chapter many rare and lost dramas are quoted.

The chapter ends as follows :

एतानि काव्यस्य विभूषणानि प्रायश्चतुष्पष्टिस्तदाहृतानि ।
 प्रबन्धशोभाकरणाय तज्जैः सम्यक् प्रयोज्यानि यथारसानि ॥
 उदाहृता नाट्यकनाटिकादौ इयं चतुष्पष्टिचतुष्टयी या ।
 रमाविरोधेन निबन्धनीया कथासु काव्येषु च सा महद्भिः ॥
 भक्तीः द्वादशधा पृथक्पृथगिमाः सचिन्त्य शब्दार्थयो.
 साहित्यस्य च शब्दगामनविदा कार्यः प्रबन्धे धमः ।
 कीर्तियाविदनस्वरी हि विदुषां रोदोऽगृह गाहते
 वाङ्मा लोकल्लामधाम तदमी तावत्किलगथासते ॥

इति श्री + + + गृ० प्र० प्रबन्धाङ्गचतुष्पष्टिचतुष्टयप्रकाशो नाम द्वादशः प्रकाशः ॥

Vol II of the Ms of the *Sr Pra* closes with this twelfth chapter. Pp 553.

CHAPTER XIII

Vol III, Pp 1-33

P. 1. Four kinds of Śṅgāra pertaining to the four Puruṣārthas, Dharma, Artha, Kāma and Mokṣa.

Pp. 1-8. The Vibhāvas, Anubhāvas and Sañcārins of the forty-nine Bhāvas beginning with Ratī

P. 9 Two kinds of Ratī, Sambhoga and Vipralambha

Pp. 9-33. Nine kinds of Ratī : Naisargikī, Sāmsargikī, Abhiyogikī, Adhyātmikī, Aupamānikī, Vaiṣayikī, Sāmprayogikī and Ābhūmānikī

Each of these has five stages, Janma, Anubandha, Pravṛddhi, Samvṛtti and Anuvṛtti. Each of these (nine×five, forty-five) are illustrated. The nine kinds of Ratī are given with illustrations in S.K.A. V. Pp. 515-520. The chapter ends on p 33 with these verses. —

सप भावो रतिर्नाम कामकल्पदुमाङ्गुरः ।
 गौहृदाङ्गुरकन्दश्च द्विप्रकारोऽपि दर्शितः ॥
 भावान्तरेभ्यः सर्वेभ्यः रतिभावः प्रकृष्यते ।
 कविद्वर्गस्ममग्नोऽपि तमेनमनुधावति ॥

विसर्गसमर्गमुखैः प्रभेदैः जन्मानुबन्धातिशयादिभिश्च ।

इदं विनिश्चित्य निवेशयन्त कवी . दाल (?) कवयो लभन्ते ॥

इति श्रीमहा + + गृ० प्र० रतिप्रकाशो नाम त्रयोदशः प्रकाशः समाप्तः ॥

CHAPTER XIV. Pp 34-83

The illustrations for all the forty-eight Bhāvas in their five stages of Janma etc.

P. 162 The chapter ends thus with the treatment of both kinds of Ālambana-vibhāva The S.K.Ā. deals with the classification of Nāyikās on pp 592-602.

इति प्रपद्यः कथितोऽङ्गनाना
 क्रमात्स्वकीयादिविभेदमित्रः ।
 चतुष्प्रकारं तमसुं निबध्नन्
 कविश्चतुर्वर्गफलं लभेत् ॥

Cf S K Ā. V. Kārikās 110-120 and Vṛtti with Illustrations on pp. 592-602.

तथा तत् (तदेतत्(?)) सर्वस्वं भुवनजयिनः पुष्पधनुषः
 मनुष्याणामेकं तदिदममम(मम् ?) - - - तफलं ।
 इदं तत्संख्यानां कुलमवनमायं त्रिभुवने
 यदेकः (के ?) तारुण्योपहितमहिमानो मृगदशः ॥

इति श्रीमदा + + + + + रत्नालंवनविभावप्रकाशो नाम पञ्चदशः प्रकाशः ।

CHAPTER XVI.

Pp 163-207 *Uddīpana Vibhāvas*.

1 Rtu . Six. Each has four stages, Sandhi, Utpatti (Śaiśava is the name given by Rājaśekhara), Praudhi and Avasiti (Anuvṛtti according to Rājaśekhara) Illustration of these four stages of the six seasons, pp. 163-173.

2 Other Uddīpanas, like Mālya, Angarāga etc., and their illustrations. Pp. 173-178.

3. Deśa : Grāma, Pattana, Upavana, Kāntāra, Parvata, Sarit, Sāgarādi. Illustrations upto p. 183.

4. Kāla . Rātri etc Illustration upto p 191

कृतपद्मरणेभिः इतिहासोपवर्जनैः (पवर्जनैः) ।
 देवकालोपगोवाभिः चित्तजन्मा प्रदीप्यते ॥
 नात परतरं पुष्पधनुस्तीक्ष्णमायुधम् ।
 कृतपद्मरणादीनां यदेतद् रामणीयम् ॥
 कृतपद्मरणं तथेतिहासः कथितमिदं गद्देवकालभेदैः ।
 पृथगनभिहितं कदाचिन्नाग्रभृत्किं (म) पमथोपदर्शयामः ॥

5 The 64 Arts—Catuṣṣaṣṭi-kalās. These sixty-four are Mūla kalās. They fall into the following classes, Karmāśrayas 24, Dyūtāśrayas 20. (Nirjīvas 15, and Sajīvas 5), Śayanopacārikās 16 and Uttara-kalās 4.

There are other numerous Avāntara-kalās dealt with in works devoted to them but Bhoja says that he omits them lest his work should grow bigger still.

Twenty-four Karmāśrayas :

Gīta, Vāditra, Nṛtta, Nāṭya, Citra, Pustakarma, Patracchedya, Lipi-jñāna, Vacanakauśala, Vaidikāśanya, Mālyavidhi, Gandhayukti, Āsvādyavidhāna, Rañjanavidhāna, Ratnaparikṣā, Sīvyā, Upakaraṇakriyā, Ajīvajñāna, Tiryagyonickitsita, Māyākṛta, Pāśanda-samaya-jñāna, Kridākauśala, Samvāhana, and Śarirasamskāra-kauśala

Fifteen Nirjivas

Āyaprāpti, Rakṣāvidhāna, Rūpasamkhyā, Kṛyāmārga, Jivagrahaṇa, Nayajñāna, Karanajñāna, Citrācitravidhi, Gūḍharāṣi, Tulyābhīhāra, Kṣipragrahaṇa, Anuprāpti, Lekhasmṛtyarukrama, Cchala vyāmohana and Graha-nāḍāna.

Five Sajivas Upasthāna-vidhi, Yuddha, Tata, Gata and Nṛtta

Sixteen Śayanopacārikis Stri-puruṣa-bhāva-grahana, Svarāgaprakāśana, Pratyanga-dāna, Nakha-danta-vicāra (two) Nivisraṁsana, Guhyasparśa-ānulomya, Paramārtha-kauśala, Harṣana, Samānārthatā, Kṛtārtha-protśāhana, Mṛdu-krodha-pravartana, Kruddha-prasādana, Supta-aparityāga, Carama-svāpa-vidhi and Guhya-gūhana

Four Uttara-kalās Sāśrupātāma ramanasya vikṣaṇam, Svayam śapatha-kriyā, Prasthītānugamanam and Punar-nirikṣaṇam

Pp 192-204 Illustration of these sixty-four Kalās

6 Vayas Four Avasthās Sandhi, Utpatti, Praudhi, and Atupraudhi Illustrations on pp 204-205

Pp. 205-207. Vayasyopadeśa, Sandeśa, Upacāra, Darvasampat, Upacārasmarāṇa.

The chapter ends thus .

कलाविचारप्रमुखा अपि प्रकाशिताः ।

आदिप्रवृत्तौऽप्येऽपि लक्षणीया विचक्षणैः ॥

सञ्जीवनमनत्रस्य सुखाय (त) नमस्त्विन ।

कृत्वादीनामिय मन्त्रि शृङ्गारस्यापि जीवकम् ॥

उपनिषदुपदिष्टा मेयमुद्दीपनानां त्रिभुवनविजयास्तौ वैजयन्तौ स्मरस्य ।

नदुपहिन्विशेषोद्बोधसंस्कारजन्याननुपदमनुभावानेव सभावयाम ॥

इति श्री + + + शु० प्र० उद्दीपनविभाषप्रकाशो नाम षोडशः प्रकाश समाप्तः ॥

CHAPTER XVII Pp 208-236.**Anubhāvas**

इदानीमनुभाव व्यवस्थास्थाम । तत्र विभाषं प्रबुद्धसंस्कारस्य नयकांटे. ये स्मृतीन्लक्षण-प्रयत्नजन्मान् मनोवागबुद्धिशरीरारम्भा- तेऽनुभूयमानत्वाद् रत्यादिनामनन्तरभवेनाद्य अनुभावाः ।

Yide S. K. A. V. 543, pp 477-478

The chapter closes thus .

एते रत्यादयो भावा शृङ्गारव्यक्तिहेतवः ।

कार्त्स्न्यादेकोनपञ्चाशन् प्रकाशिताः ॥

जन्मानुबन्धानिशयसंपर्कानुगमा [६] इति ।

युज्यते सर्वभावेषु वर्गयोर्हमयोरपि ॥

यदपि च कथितं प्रकर्षगामी भवति रसो रतिविस्मयादिरेव ।

तदपि न समञ्जसं प्रकृत्याः प्रतिनिजभेदममी हि सर्व एव ॥

इति महा + + + शृ० प्र० हर्षादिभाव पद्यक (प्रपञ्च or अवस्थापद्यक) प्रकाशो
नाम चतुर्दशः प्रकाशः समाप्तः ॥

CHAPTER XV. Pp. 84-162

P. 84 Rati is taken up for special treatment with elaborate exposition of its Vibhāvas etc., in all their infinite varieties.

Two kinds of Vibhāva,—Ālambana and Uddīpana. Ālambana of two kinds,—Nāyaka and Nāyikā. Four main kinds of Nāyaka.

Guna : Twenty-four : high pedigree etc. Men are of three kinds in respect of this *Guna*,—Uttama, Madhyama and Adhama. See Bharata, XXXIV Kasi Edn

Prakṛti : Sāttvika, Rājasa and Tāmasa.

Pravṛtti : Anukūla, Dakṣiṇa, Śaṭha and Dhr̥ṣṭa

Paṅgraha . (Number of wives) Asādhārāṇa like Rāma and Sādhārāṇa.

Pp. 85-88. Illustration of these twelve varieties of men.

P. 88 When this twelve-fold classification is applied to the first and major four-fold classification of heroes we get 104 kinds of men. Dhīrodātta 8 plus Uddhata 44 plus Lalita 44 plus Praśānta 8 = 104 Pp. 88-111. Illustration of these 104 types. See S.K.A. pp. 405 and 589-592 for an enumeration and illustration of these types.

नायकस्तत्र गुणतः उत्तमो मध्यमोऽधमः ।

प्रकृतेः गान्धर्वः स स्यात् राजगस्तामस्तथा ॥

साधारणोऽनन्यजातिः स विज्ञेयः परिग्रहः ।

उद्धतो ललितः शान्तः उदात्तो धीरोदतिः ॥

शतो धृष्टोऽनुलुप्य दक्षिण्य प्रज्ञितः ॥

Some mixed varieties are then given. Endless is the variety of character.

एवमन्येऽपि विज्ञेयाः भेदाः संभेदतो मिथः ।
चतुर्णामपि लक्ष्येषु नायकानां मनीषिभिः ।
धीरोदात्तादिभेदेन चतुरश्वतुरोऽपि च ।
चतुश्शतविधान्वेति नायकान् स कविः कविः ॥
परिग्रहप्रवृत्तिभ्यां गुणप्रकृतियोगतः ।
चातुर्विध्यस्य धैर्यस्य नायकत्वं नियम्यते ॥

इति निगदित एष नायकानां अमरशमज्जिमनोहरः प्रपञ्चः ।
निजनिजपटुभज्जिमज्जनानां बहुविधभेदवतीमतोऽभिधास्ये ॥

P. 111 *Nāyikās* Four main kinds *Svakīyā*, *Parakīyā*, *Punarbhā* and *Sāmānyā* The first two are then divided into .

Uttamā, *Madhyamā* and
Kaniṣṭhā,
Ūḍhā and *Anūḍhā*,
Dhīrā and *Adhīrā*, and
Mugdhā, *Madhyamā* and *Pra*
galbhā.

Pp 112-114 illustrations of these varieties.

Punarbhā *Akṣatā*, *Kṣatā*, *Yātāyātā* and *Yāyāvārā*.

Sāmānyā : *Ūḍhā*, *Anūḍhā*, *Svayamvarā*, *Svairipī* and *Veśyā* The last, *Veśyā* is of three kinds, *Ganikā*, *Vilāsini* and *Rūpārjivā*. By the mixture of the various sub-classes we get a total number of 143 *Nāyikās*, त्रिचत्वारिंशच्छत, in the first class called *Svakīyā* All these 143 are illustrated at the end of which, the following verses summarise (P. 139)

शतमेतन् स्वकीयानां त्रिचत्वारिंशदुत्तरम् ।
उत्तमादिविभेदेन नायिकानामुदाहृतम् ॥
भुक्तिप्रवृत्तिनो धर्मं तथार्थोऽपत्यलक्षणः ।
प्रायो विलम्बजः कामः स्वकीयास्वेव तिष्ठति ॥
गुणपरिणयधैर्यधैर्यमुग्धाभियोग-
व्यक्तिकरपरिपाटया विस्तृतोऽयं प्रकारः ।
निजयुवतिषु सम्यक् धर्मकामार्थहेतोः
अमुमथ परकीयासूक्तवत्करीर्यामः ॥

Pp 139-160 Mixed varieties of the *Parakīyā*, 143, and their illustrations

एव पुनर्भूतानान्ययोः यथासम्भवमुत्तमां (दि) भेदोऽभ्युहनीयः ।

P. 161. Another classification of *Nāyikās* *Vāsakasajjā*, *Abhisārikā*, *Vipralabdā*, *Khanditā*, *Kalahāntarītā*, *Proṣitapatikā*, *Virahokapṭhitā* and *Śvādhīnapatikā*.

Illustrations of the Anubhāvas of Manas, Vāk, Buddhi and Śarīra up to p 210

1. Mana-ārambha-anubhāvas : Bhāva, Hāva, Helā, Śobhā, Kānti, Ud-
dīpti, Mādhurya, Dhairya, Prāgalbhya, Audārya, Sthairya and Gāmbhīrya.
—12. Vide Bharata's *N.S.* XXIV. p. 271, Śl. 24. Sthairya and Gāmbhīrya
are added by Bhoja from *N.S.* XXIV. 31.

2. Vāgārambhas : Ālāpa, Pralāpa, Vilāpa, Anulāpa, Sallāpa, Apalāpa,
Sandeśa, Atideśa, Nirdeśa, Upadeśa, Apadeśa and Vyapadeśa.—12.

3. Buddhyārambhas : $3 \times 4 = 12$

<i>Rīti</i>	<i>Vṛtti</i>	<i>Pravṛtti</i>
Pāncālī	Bhāratī	Paurastyā
Gauḍī	Arabhaṭī	Uḍhramāgadhī
Vaidarbhī	Kaiśikī	Dākṣiṇātyā
Lāṭyā	Sāttvikī	Āvantyā

4 Śarīrārambhas : Līlā, Vilāsa, Vicchitti, Vibhrama, Kīlakiñcita,
Mottāyita, Kuṭṭamita, Bibboka, Lalita, Vihrta, Kriḍita and Keli—12 Vide
Bharata's *N.S.* XXIV. p. 270. Kasi Edn. Bharata gives only ten and
Bhoja adds the last two for which Śingabhūpāla criticises him. See also
S.K.A. V. 42. p. 478.

For the first set of twelve Mana ārambhas, see Bharata's *N.S.* XXIV,
p. 270. Śls. 7-11 ; p 271. Śls 24 and 31 Bharata gives them in three se-
parate sets. For the Vāgārambhas see *N.S.* XXIV. p. 273. Śls. 49-51.
Twelve Vānmārgas or Mārgas of Vācīkābhūnaya according to Bharata. Bha-
rata did not speak of Vṛtti and Pravṛtti as Anubhāva or Buddhyārambhānu-
bhāva. Śingabhūpāla follows Bhoja and Bhoja himself follows Rājaśekhara.

Illustrations of these up to p. 220, except the last, Śarīrārambha
Rīti, Vṛtti, and Pravṛtti on pp. 211-220

मनोवाग्बुद्धिजारम्भाः क्रमेणैते प्रदर्शिताः ।

अतः शरीरजारम्भप्रकारोऽयं प्रपञ्च्यते ॥

मनोवाग्बुद्धिजनमानः आरम्भास्तु सङ्ख्यतः ।

भरतादिप्रणीतान् किन्निवर्तनं प्रदर्शिताः ॥

लीलादयोऽभरकपोलविकल्पवा (हा) र्गैः ।

भूतारकायुदविचिन्तितवीक्षणानि ॥

पटप्रियुदेव च दृगो भरतप्रणीताः

वाग्व्यक्त्योपररक्षणार्थमयोद्ध्रियन्ते ॥

Śarīrārambhas : pp. 221-236.

Visarga, Vinigūhana and Sandaṣṭaka with illustrations

1. Adharārambhas Bharata VIII 135-140.
2. Kapolārambhas Bharata VIII 130-134
3. Hāsārambhas · The six kinds of Hāsa in Bharata VI
4. Bhrūkarma Bharata VIII 114-123
5. Tārākarma · Bharata VIII 93-100
6. Akṣiputākarma Bharata VIII 106-113
7. Drṣṭiprakāras : Bharata VIII 101-105

Then are given 36 Drṣṭis, Kāntā etc Bharata VIII. 37-91. The chapter ends thus :

मनोवानुद्धिजा ये च ये चारम्भाः शरीरजाः ।
 अनुभावानुभावा (?) ते यथा प्रदर्शिताः ॥
 भावाः सचारिणो ये च स्थायिनो ये च सार्विकः ।
 सविभावानुभावास्ते शृङ्गारस्य प्रकाशकाः ॥
 प्रकृतिभ (प्रकृतिज) मन्तोऽभिमानजनं समनुभावविभाववर्गः ।
 स्वमवसरमुपेयिदानुपास्ते नृपतिमिवाधिकृतेन (पु) नीतिसर्गः (नीतिवर्गः) ॥

इति महा + + श + प्र० + अनुभावप्रकाशो नमः सप्तदशः प्रकाशः समाप्तः ॥

With chapter XVII, a section begun in chapter XV closes. In chapters XIII and XIV, the 49 Bhāvas were given and then Bhoja proceeded to enumerate and illustrate the varieties of the Vibhāvas and Anubhāvas with reference to one Bhāva, namely, Rati, and this subject finishes with chapter XVII. The chapter ends with the two verses, given above, on the general Rasa theory of Bhoja that all the 49 Bhāvas with their Vibhāvas and Anubhāvas only serve to heighten the inner inborn Śṛṅgāra of Ahaṁkāra.

CHAPTER XVIII Pp 237-264

With this chapter begins a section which ends with chapter XXI. These four chapters deal with the four Śṛṅgāras of Dharma, Artha, Kāma and Mokṣa. Chapter XVIII Dharmaśṛṅgāra.

Definition of Dharma

तत्र धर्मो नाम धृतिश्चरित्विहितचरः ।

It is of three kinds, Pravṛtti, Nivṛtti and Niyama. Pravṛtti is of ten kinds, being done by Vāk, Manas and Kāya (4 plus 3 plus 3 = 10)

Vāk (Speaking) Hita, Priya, Satya and Āpta

Manas (Thinking) Āstikya, Dayā and Parasva anīpsā.

Kāya (Doing) . Gurūpāsana, Dāna and Artatrāpa.

Vide Vātsyāyana's *Nyāya-bhāṣya*, p. 14 Chowk. Edn. Vātsyāyana is slightly modified by Bhoja. Illustration of these ten on pp. 237-8. Illustrations of the three physical Dharmas are missing in the Ms

Pp. 238-9. Nivṛtti of ten kinds. Five are missing in the Ms Those available are Nivṛttis from Nṛśaṁsatā, Parasvābhidyā, Niśiddhasevā, Steya and Himsā. Illustrations from Kāvya.

Pp. 239-242. Niyama, also of ten kinds.

अथ नियमरूपः सोऽपि दशधा—वाञ्छन-कायक्रियादिभिः । तद्यथा निमित्तनैमित्तिकयोरत्यागः, स्वजानिधर्मादविचलनम्, सदृशैः सम्बन्धः, लोकगमविरुद्धैरसंसर्गः, न्यायतोऽर्थोपनिषत्, गुणज्ञानतिक्रमः, अप्राथनाभङ्गः, प्रतिज्ञानिर्वाहः, समरादपलायनम्, गोत्राद्विनाशे प्राणादिपरित्यागः ।

Definition of Dharma again and of its three forms Pravṛtti, Nivṛtti and Niyama. P. 242.

The Riti, Vṛtti and Pravṛtti of this Dharmaśrṅgāra are given as Pāñcālī, Paurastyā and Bhāratī respectively. With the exercise of a lot of ingenuity, the old definitions of Bhāratī vṛtti, Pāñcālī riti and Paurastyā pravṛtti are shown to refer significantly to the various aspects of Dharma-śrṅgāra.

P. 244 The Nāyikā of this Dharmaśrṅgāra is Svakīyā and the Nāyaka, Dhīrodātta. A list of the Guṇas of a Dhīrodātta. This goes upto p. 264 All these Guṇas, given in three sets, are illustrated with two illustrative verses each.

- I 1 अभ्युदयानिमिः अनुत्प्रेकः । 2 गोकाशिमिः अवैहव्यम् । 3 व्यगमनादिनिरदोनत्वम् । 4 रतादिभिर्न धर्मवाद्या । 5 चकितेषु उत्तमस्पर्शा । 6 नीचेष्वर्थेषु जुगुप्सा । 7 शक्तिमद्भावि धान्तिः । 8 प्रमादस्फुटितेषु अनुगमः । 9 मदाचारेषु आदरः । 10 परगुणेष्वमात्म्यम् । 11 परव्यगनेषु न प्रद्वेषः । 12 पराववादिषु न प्रवृत्तिः । 13 अत्यानेषु न क्रोधः । 14 प्राप्तेषु न अनिर्वाहः । 15 कर्मातिशयैः न विस्मयः । 16 जात्यादिभिः न अभिमानः ।

II शीत्यम्, दाक्षिण्यम्, स्थैर्यम्, गांभीर्यम्, प्राणम्यम्, गोभा, कृत्तना and अविह्वलना.

- III 1 अनुकूलेषु रतिः 2 अनवर्गातेषु प्रीतिः 3 उत्तमेषु उत्कृष्टा 4 धर्माधर्मातेषु विन्ना 5 उत्तमेषु मतिः 6 अव्याहतकमा स्मृतिः 7 तत्त्वानुगामी (or तुवादी) विनर्षः 8 पञ्चानुगारिणी गृहा 9 विविक्तेषु निद्रा 10 निरीये स्वायः 11 अपररात्रे प्रत्येयः 12 स्वस्वगारिणि नीडा 13 सर्वत्र अवहित्यम् 14 संभवाधिनये धृतिः 15 पराधर्माद्यै इषेः 16 परादाने गेमान 17 स्मितमात्राग्री हासः 18 मदारभेषु द्रव्यादः 19 प्रतानिशाकारि म्यनि 20 स्वर्गाधर्मेणु वोरः 21 मदादुःखेषु मोहः 22 दुरातियोगे अधूतः 23 प्राप्तेषु निरेके स्वेदः 24 आयागतिशये धमः 25 मदादुःखेषु मृच्छांगमः 26 गवां दध न मयि गवां दहेती ॥ (गरं, मद, अमरं, अमृता etc.—absence of these even when causes for these appear). Most of these are given two illustrative verses each and the section affords interesting reading.

The chapter ends thus :

तदेतत् धर्मशृङ्गारे धीरोदात्तस्य चेष्टितम् ।
 मनोवाग्दयचेष्टाभि स्पष्टमेवोपवर्णितम् ॥
 पाञ्चाली भारती प्राच्या रीतिश्रुतिप्रवृत्तयः ।
 स्वकीया नायिका वा (वा) स्मिन् धीरोदात्तस्य नायकः ॥
 स एष धर्मदुम्बालः.. ह्रस्वो (पञ्चवो)
 लघोचयः (१) सूत्रतुक्तिरसम्पदाम् ।
 पद दधान- धुनिमार्गोचरे
 चिराय यावा .. (अ) वनमताम् ॥

इति श्री + + शृ + प्र + धर्मशृङ्गारप्रकाशो नाम अष्टादशः प्रकाशः समाप्तः ॥

CHAPTER XIX Pp 264-299

Arthaśṅgāra

Definition of Artha .

अर्थो नाम आत्मन सुखसाधनानां कलत्रमित्रादीनामर्जनम् ॥

Three kinds of Artha .

Nava, i.e., earned by oneself (*Svayam ārjita*) It is of ten kinds :
 Vidyā, Bhūmi, Paśu, Dhānya, Hiraṇya, Bhāṇḍa, Upaskāra, Kalatra, Putra
 and Mitra.

Bhūtapūrvya defined as Pranaṣṭānita

Pitrya, i.e., ancestral property (*Kula-kramāgata*)

These two are only of eight kinds These eight kinds are the same as the eight in the ten in the list of 'Nava' minus Kalatra and Putra both of which cannot but be Nava All these have varieties and are all illustrated on pp 264-266.

P 226 Arjana Four kinds Alabdha-lābha, Labdha-parirakṣaṇa, Rakṣita-vivardhana and Rakṣitopayoga

P. 267 Means of Arjana Vinaya, Vārtā, Vyavahāra, Rakṣā, Mantra, Upāya, Vikrama, Yuddha, Upaniṣat and Praśama which are the various sections of the *Arthaśāstra* Artha earned by these means is for the help of attaining the other three Puruṣārthas Arthaśṅgāra is activity in the direction of Artha

—प्रवृत्तिर्न तदवाप्त्यभिमान अर्थशृङ्गारः ।

P. 268 The hero of Arthaśṅgāra is Dhīroddhata, Nāyikā, all kinds, Rīti, Gauḍī, Vṛtti, Ārabhaṭī, Pravṛtti, Uḍhramāgadhi Ingenious explanation of the definitions of these Rīti, Vṛtti and Pravṛtti as applicable to conditions of Arthaśṅgāra

P. 270 The Dhīroddhata who belongs to Arthaśṅgāra is of 44 kinds according to Guna, Prakṛti, Pravṛtti and Parigraha

His Guṇas : 24 तत्र धीरोद्धतस्य धैर्यमुद्धत भवति । यत्प्रभावाद् अभ्युदयादिभिः उत्प्लेकः, शोकादिभिः वैद्व्यम्, व्यसनादिभिः दीनत्वम्, रागादिभिर्धर्मनवाधा, चकितेषु अमदशस्पर्धा, नीचार्थेषु अपि अनुगुप्ता, अगच्छावेव धान्तिः, स्वर्गितेषु नानुशयः, सदाचारेषु अनादरः, परगुणेषु मात्सर्यम्, परव्यगनेषु प्रद्वेषः, परापवादेषु प्रीतिः, अस्थानेषु कोपः, प्रारब्धेषु अनिर्वाहः, कर्मातिशयः विस्मयः, स्वजात्यादिभिश्च अभिमानः (जान्यादयो गुणाः चतुर्विंशतिः २४)

The last item mentioned above namely, Jātyādi guṇas, refers to 24 Guṇas which are as follows : Jāti, Anvaya, Abhijana, Nivāsa, Āspada, Pada, Pitā, Śāstra, Vāgmītā, Kālāvaiddagdhya, Cāturya, Rūpasampat, Saubhāgya, Tyāga, Śaurya, Adinavākyatā, Śakti, Dakṣatā,—18. Six are missing

Then are given eight special Guṇas of the Uddhata : Māna, Tejas, Saundarya, Vikāsa, Vikatthana, Asthiratva, Agambhīratā and Sāhasa Illustrations for all these go up to p 280

Three kinds of Dhīroddhata—Uttama, Madhyama and Kaniṣṭha—according to the presence of all or some or a few of the above given Guṇas.

From p 280 to the end of the chapter on p 299 illustrations of the 49 Bhāvas in all the three kinds of the Uddhata hero. The chapter ends thus .

धीरोद्धतस्य धृतेऽस्मिन् अपेक्षद्वारसम्प्रये ।
मया व्येकप्रतिद्वेऽपि दिद्मात्रमुपदर्शितम् ॥
उद्धतो नायकः गर्वा श्रोत्रशक्तिन्तु मगर्वा ।
धृतिरारमटी चेह गांटीया गोयने गतिः ॥

विचारीनामुपायं अधिगतिरुक्तेन वर्धनं मुप्रयोगं
नीयैष्वर्थोऽयमुक्तं समधिगतचरापूर्वपूर्वागतानाम् ।
तस्मिन् धीरोद्धतादेः य इह विहरतो नायकस्याभिमानो-

न्मानो (१) कोऽपि मुख्यं तमिह मतिमतामर्थशृङ्गारमाहुः ॥

इति महा ++ + गृ + प्र० अर्थशृङ्गारप्रकाशो नाम एकोनविंशः प्रकाशः समाप्तः ॥

CHAPTER XX. Pp. 299-325

Kāmasūtrā

The Kāmasūtra of Vātsyāyana and the Jayamangalā on it are utilised here.

P 299. Definition of Kāma : कामो नाम अहमनः सुखाभिधा (or मा)नो विदेयगुणः. Two kinds Sāmānya rūpa and Viśeṣa rūpa. The former is the pleasurable experience of the five senses and the mind. The latter is pleasure born of love to a sweetheart. The latter is of two kinds. Pradhāna which is the sense of touch in her—Sparśa sukha. And Apradhāna which is joy in thinking of her beauty etc.

P 300 Everywhere Kāma is a kind of Abhimāna of Sukha : सुखमिदमनन्दः इन्द्रियवृत्तिः. Therefore it is said that certain kinds of unpleasant experiences also are part of Kāma. The Kāmasūtra's definition of Kāma is quoted.

Viśaya-samprayoga, Tatsampratyaṃ, Saṃskāra, Smarapa, Abhikṣa, Manahpravṛtti and Samkalpa—all forms of Kāma Illustrations of these.

P. 301. Further classification into Hetubhūta and Phalabhūta.

P. 302. Two kinds of Samprayoga, Aṅga samprayoga and Adhṣṭhāna samprayoga The latter is again two-fold, Bāhya and Abhyantara.

In Kāmaśrṅgāra the Nāyaka is Dhīralalita; Nāyikā, all kinds; Vṛtti, Kaiśikī; Pravṛtti, Dākṣiṇātyā, Riti, Vaidarbhi Explanation of the applicability of the definitions of these to conditions in Kāmaśrṅgāra.

P. 304. 44 kinds of Dhīralalita Explanation of the Lalitya which characterises his Citta and affects all his actions. As in the cases of the other heroes, here also a number of Guṇas are given and illustrated Then follow illustrations of the 49 Bhāvas in a Uttama, Madhyama and Kaniṣṭha Dhīralalita. These go up to p 325 The following are the Guṇas in two sets :

I अभ्युदयारिभिः प्रमोद, शोकादिभिः वैदृश्यम्, दशमनारिभिः दीनत्वम्, विलासोपु ब्यगनेषु अभिनिवेशः, विषयेष्वन्यासेन, धर्मार्थयो नाप्यारतः, अनर्थजनैः संसर्गः, हामेषु प्रवृत्तिः, शरीरेऽपि नापेक्षा, गर्वनाशेऽपि नानुशय, शुक्लमेव्यवमान, दुर्लभेष्वप्यपेक्षा, स्ववर्णनासु उदरर्गः, चाटकिषु प्रागरन्व्यम्, जात्यादिभिश्च अभिमान ।

II 8 विशेषगुणाः—सुवेपता, सप्रियता, यौवनम्, स्थूलश्रुता, प्रियवरत्वम्, लालियम्, माधुर्यम्, हृदयकृता ।

The chapter ends thus

स एव काव्य (म) शृङ्गारः तदेतत्काव्यैर्बन्धनम् ।

तदेतत् विश्वगर्भस्य तदेतन् जन्मतः पलम् ॥

लज्जितो नायकः, सर्वा योषिद्वृत्तिस्तु वैशिरी ।

प्रवृत्तिर्दाशनात्येह वैदभी काव्यपरति ॥

जन्मान्तरानुभवरासनया मृगार्थ-

मिच्छाप्रवृत्तिरियमेन्द्रियमप्रयोगे ।

संप्रत्ययानुभवनूतनया सनाभि-

रसमाभिस्त्यर्थाः .. स्मरणानि कामः ॥

इति श्री महाशय + + ५२- प्र० कामशृङ्गारप्रकाशो नाम विंशः प्रकाशः समाप्तः ॥

CHAPTER XXI Pp 326-349

Mokṣaśrṅgāra

Pp 326-7 Definition of Mokṣa Gautama's Nyāyasūtra is followed P. 328. Tattvajñāna The different Tattvas according to the different systems of philosophy and branches of knowledge beginning with the one Tattva of Brahman of Advaita to the sixteen Padārthas of Gautama's Nyāya. P 329 Different conceptions of Nibhreyasa according to the several systems of philosophy

In Mokṣaśrṅgāra, the Vṛtti is Sāttvikī, the Pravṛtti is Avāntyā, the Riti is Lāṅgī, the heroine is Svakīyā and the hero is Dhīraprasānta P. 332.

Pp. 332-337. A list of Guṇas of the Dhīrapraśānta Nāyaka in two sets :

- (1) मुरादुःयोर्माध्यस्थम् । व्यमनोन्मवयारविशेषः । इन्द्रियाधेयु अनास्था । विलासेषु उपहासः । शरीरादावनाम्नद्युक्तिः । प्रशानामु नोत्कर्ष । निन्दास्वपि न कोपः । भव्यप्राणिषु प्रमोदः । सर्वभूतेषु अनुकम्पा । माधुजनेषु मैत्री । अधार्मिकेषु उपेक्षा । सदाचारेषु आदरः । सर्वकर्मसु फलानीप्सा । रागादिभिः न धर्मेबाधा । कर्मानिशयैः अविस्मयः । जात्यादिभिः नाभिमानः ।
- (2) ८ विशेषगुणाः—धर्मा, वदित्वम्, सन्तोषः, प्रशमः, औचम्, आर्जवम्, वैशारद्यम्, वैराग्यम् ।

The section on Mokṣaśrīngāra ends on p 337.

तदेतन्मोक्षशृङ्गारस्वरूपमुपवर्णितम् ।
 दि श्रेयसपरत्वेन तत्त्वज्ञानाभिमानिनाम् ।
 इह प्रवृत्तिरावन्द्या मास्त्वयो यूनिरिष्यते ।
 लाटीया रीतिरास्मीया कान्ता शान्तध नायकः ।
 वृत्ते धीरप्रशान्तस्य मोक्षशृङ्गारगोचरे ।
 चरेयुः केऽपि तत्त्वज्ञा सर्वज्ञस्याभ्यनुज्ञया ॥

P. 337. Another topic begins here viz., the classification of characters into Hero, Anti-hero, Sub-hero etc.—Nāyaka, Pratināyaka, Upanāyaka and Anunāyaka. Illustrations of these four multiplied by the four old types of Dhīrodātta etc., which give 16 varieties in all. P. 340.

P. 340 Four kinds of Nāyikās, Udātā, Uddhatā, Lalitā and Śāntā and from another point of view another classification of Nāyikās into Nāyikā, Upanāyikā, Anunāyikā and Pratināyikā. P. 343.

Pp. 343-346 24 Guṇas of Nāyakas which has already been given once, Jāti, Anyaya etc. Illustrations of these.

Pp. 346-349. 16 qualities of the Nāyikās : Mahākulinatā, Rūpasampatti, Yauvana, Suveśatā, Saubhāgya, Śucitā, Śīlasampat, Priyārādatā, Cāturya, Vāgmitā, Śāstrajñāna, Adīnavākya, Avikattathanatva, Mānitā, Kṛtajñatā, Drdhabhaktitva

The chapter ends on p 349. The following verses at the end sum up this section of the chapter on the varieties of the hero and the heroine and on their qualities.

CHAPTER XXII. Pp 350-385.

This chapter is called *Anurāgasthāpana*

P. 350 Dharma, Artha and Kāma are the three *Puruṣārthas* sought after by all men in the second stage of life of the house-holder. Of these Dharma and Artha are the means and Kāma is the end and as such Kāma is the most important among these three

Kāma is general or special, and is *Sukha*. A number of verses on love culled from dramas and *Kāvya*s are given here.

अहेतुः पदापातो य. etc. व्यतिपजति पदाबांन् etc अकिञ्चिदपि कुर्वाणः etc.

शून्यमाद्योर्णतामेति तुल्य व्यसनमुत्तमैः ।

विप्रलम्भोऽपि स्थाय सति प्रियममंगमे ॥

तदा रम्याभ्यरम्याणि प्रियाः शून्य तदागवः ।

तदैकाकी सवन्धुमन् इष्टेन रहितो यदा ॥ (BHĀRAVĪ K.A. XI. 27-28)

P 351. This love is of 64 kinds :

Abhīlāṣa, Ākāṅkṣā, Apekṣā, Utkāṇṭhā, Ipsā, Lipsā, Icchā, Vāñchā, Trṣṇā, Lālasā, Spṛhā, Lauhya, Gardha, Śraddhā, Ruci, Dohada, Āśā, Āśis, Āśamsā, Manoratha, Āsthā, Abhiniveśa, Anubandha, Agraha, Vimarśa, Maniṣā, Abhiprāya, Pakṣapāta, Lobha, Āsaṅga, Abiśvaṅga, Sakti, Moha, Ākūta, Kutūhala, Viśmaya, Rāga, Vega, Adhyavasāya, Vyavasāya, Kāmanā, Vāsanā, Smarana, Saṅkalpa, Bhāva, Rāsa (Hāsa), Ratī, Prīti, Dākṣiṇya, Anugraha, Vātsalya, Anukrośa, Viśvāsa, Viśramba, Vaśikāra, Pranaya, Prāpti, Paryāpti, Samāpti, Abhūmānāpti, Sneha, Prema, Ahlāda and Nirvṛti

नन्ते भेदाद्यनुपपत्तिरनुरागस्य नामतः ।

उदाहरणमादित्या रूपव्यक्तैश्च निदर्शयते ॥

Pp. 351-358 Illustrations of these 64 forms of love. Illustrations for four of these, Ipsā, Lipsā, Icchā and Vāñchā, are missing Each of these can be in eight forms

Nityānurāga, Naimittikānurāga, Sāmānyānurāga, Viśeṣānurāga, Prakāśānurāga, Pracchannānurāga, Akṛtrimānurāga and Kṛtrimānurāga and definitions of these These eight are called the Mahardhis of love in the *SKA* (Vide p 484) Twelve are given there Only eight are here taken and the remaining four are brought under one or the other Vide also pp. 581-584, *SKA* where they are illustrated

8 varieties of Nityānurāga Anurāga pertaining to Viśaya, Āśraya, Alambana, Uddīpana, Sthāna, Samsthāna, Rūpa and Svarūpa

तत्र अनुरागः—यस्मिन्नुपजायते स विषय । यस्य जायते स आश्रय । यद् आलम्बते तद् आलम्बनम् । यद् उद्दीपयति तद् उद्दीपनम् । येन अवस्थिते तद् स्थानम् । येन सुस्थितं तद् मस्थानम् । येन शोभते तद् रूपम् । येन निरूप्यते तद् स्वरूपम् ।

Each of these is again of three kinds :

Viṣayānurāga is Ucca, Nimna or Sama ;
 Āśrayānurāga is Uttama, Kaniyān or Madhyama ;
 Ālambānurāga is Śīghra, Madhyama or Cīra ;
 Uddīpanānurāga is Mṛdu, Mādhyā or Caṇḍa ;
 Sthānānurāga is Sadṛk, Sadṛśa or Sadṛkṣa ;
 Samsthānānurāga is Samyak, Mithyā or Atiśāyi ;
 Rūpānurāga is Cāru, Acāru or Ubhayātman ;
 Svarūpānurāga is Gabhīra, Utkāṣa or Prakāṣa.

Definition and illustration of these up to p. 362

P 362 Naimittikānurāga : also of (8 × 3) 24 kinds :

Kāla ; Haimantika, Vāsantika, and Vārṣika ;
 Samaya Pravasārambha, Pratyāgama and Prathama-sangama ;
 Vejā . Pradoṣa, Nṛītha and Prabhūta ;
 Upādhi Tamas, Candrodaya and Jyotsnā etc. ;
 Sādhana Śānta, Vilepana etc. ;
 Samāveśa . Upasara, Prasāda and Mada ;
 Deśa Vivikta, Gahana and Sevyā : and
 Prakīrṇa : Gīta, Utsava and Cūtādi.

Illustration of these on pp. 362-365.

Pp 365-368 Sāmānyānurāga of 24 kinds :

Dravya-gocara, Guṇa-gocara, Karma-gocara, Samkṣipta, Vikṣipta, Samasta, Vyasta, Śuddha, Samkīrṇa, Sādharmyakṛta, Vaidharmyakṛta, Mahāviśaya, Alpaviśaya, Deśahetu, Kālahetu, Dharmaviśaya, Dharmiviśaya, Samayajanmā, Sambandhajanmā, Prākṛta, Vākṛta, Vayahkṛta, Vaidag-dhyakṛta and Saubhāgyakṛta

Illustrations for all these are then given and while illustrating, Bhoja gives the last as Prasiddhikṛta and not as Saubhāgyakṛta as in enumeration

P. 368. Vi-śānurāga—24 kinds.

Jātikṛta, Kriyākṛta, Guṇakṛta, Dravyakṛta, Sādhārāṇa, Asādhārāṇa, Pratiyamāna, Abhūdhīyamāna, Bāhya, Abhyantara, Sadṛśa, Asadṛśa, Svaprakāśa, Anyābhūbhāvi, Ullekhaviṇ, Anullekhi, Atirikta, Anātikṛta, Naisargika, Svasammata, Stokasammata, Bahusammata and Sarvasammata

Illustrations of these up to p 371.

P 371 Prakāśānurāga—24 kinds.

Svakīyaviśaya Svayamvaraviśaya, Kanyāviśaya, Punarbhūviśaya, Veśyaviśaya, Śūmānyoḍhaviśaya, Navodhaviśaya, Praudhaviśaya, Svādhīna-bhartṛkāviśaya, Proṣitapatikāviśaya, Virahotkanthitaviśaya, Kalahāntarītaviśaya, Khanditaviśaya, Vāsakasajjikāviśaya, Ekacārīṇaviśaya, Sapatnī-Jyotiḥ Kāṅkṣā Subhagāviśaya, Śiddhāntacārīṇipracāra, Dharmīnubandha, Arthānubandha, Śīnubandha and Niranubandha.

Illustrations of these up to p. 375

P. 375 Pracchannānurāga—24 kinds.

Parāṅganāviṣaya, Svāṅganāviṣaya, Svairāṇiṣaya, Kumāriṣaya, Dhīrāviṣaya, Adhīrāviṣaya, Vipralambhāviṣaya, Abhisāṅkaviṣaya, Sulabha, Durlabha, Sannikṣṣṭa, Viprakṣṣṭa, Sambaddha, Asambaddha, Sāpadeśa, Nirāpadeśa, Bhayanamitta, Lajjānimitta, Kālaniyata, Deśāniyata, Nāgara, Upa-nāgra, Grāmya and Prakīra

Illustrations of these up to p. 378.

P. 378. Akṣtrimānurāga—24 kinds

Sahaja of 2 kinds Ekaviṣaya and Anekaviṣaya

Yauvanaja of 2 kinds Śārira and Mānasa

Ahārya of 2 kinds Sthira and Bhangura

Viśrambhaja of 2 kinds Mugdha and Pragalbha

These are the main (4×2)=8 varieties which mix and produce 16 varieties Illustrations of these up to p. 382

P. 382 Kṛtrimānurāga—24 kinds

Nityānukārī, Naimittikānukārī, Sāmānyānukārī, Viśeṣānukārī, Prakāśānukārī, Pracchannānukārī, Sahajānukārī, Yauvanajānukārī, Viśrambhānukārī, Ahāryānukārī, Sālabhāna, Nirālambhāna, Prasiddhaviṣaya, Aprasiddhaviṣaya, Suprayukta, Duṣprayukta, Saprāyojana, Anyaprayojana, Saprati-bheda, Nāprati-bheda, Strīkṛta, Puruṣākṛta, Ubhayākṛta and Anubhaya-kṛta

Illustrations of these up to p. 385

The closing verses of the chapter sum up the varieties of Anurāga above given as 12,288 That is, 64 kinds at first, then 8 kinds having each 24 varieties which give 192 These two classes multiply into 12,288 Further varieties are also possible, though only 256 (192 plus 64) are here illustrated.

द्वादशैव सहस्राणि (12000) साष्टाक्षीतिशतद्वयी (288) ।

भवन्ति कामशृङ्गारे मूल [१] प्रकृतयः पृथक् ॥

व्यतिपद्माद् अमूयां तु साम्याधिक्यात्पताकृतः ।

न पर्यन्तो विकल्पानामेकद्विव्यादियोगतः ॥

चतुष्पष्टिं पश्यसमिल्यप्रसृतिकान्

अथाष्टौ निव्यादीन् पृथगपि चतुर्विंशतिविधान् ।

मिथोऽन्योपामीपन् समधिक्यमत्वावि विमृशन्

कविः कुर्वीत स्रोतोनुगुणमनुरागव्यतिकरम् ॥

इति श्री + शृ० प्र० अनुरागस्थापनो नाम द्वाविंशः प्रकाश परिमत्तः ॥

CHAPTER XXIII. Pp 386-408

Vipralambha and Sambhoga Śṛṅgāra are here dealt with briefly.

P. 386 Two kinds of Śṛṅgāra Sambhoga and Vipralambha The latter is of four kinds Prathamānurāga, Māna, Pravāsa and Karuṣa. And Sambhoga is of four kinds Sambhoga after each of the four above given Vipralambhas

P. 387. Two aspects of love-varieties : Vicitra and Rāgavardhana
Analysis of all types of Anurāga given in the previous chapter from the point
of view of these two

Pp 388-90. Varieties of Sambhoga : Svāṅganāviśaya, Parāṅganāviśaya
and so on. Illustrations up to p. 390.

Varieties of Vipralambha : Same. Illustrations up to p. 392.

P. 392. Illustrations of the four Sambhogas and the four Vipralambhas,
mixed varieties and aspects of Vicitra and Rāgavardhana also p. 399.

P. 400. Analysis from the point of view of the heroine and her varieties

P. 402. Two kinds of Samparka, that between Sajātiya persons and that
between Vijātiya persons Two kinds of Anugama, Sthitānugama and Āgantū-
anugama.

P. 404 Illustrations of poems of different poets as containing one or
more of the four Vipralambhas and four Sambhogas. The combination of two
or more of these eight kinds of Sambhoga and Vipralambha put together in
the same poem is called Samvidha Hundreds of varieties are set forth as
possible and some of them are briefly illustrated. P. 407.

The chapter ends on p. 408

दिङ्मात्रमेतदुदितं प्रथमानुराग-

मानप्रवासकरुणतदनन्तराणाम् ।

भूयश्च ह्यमखिलं खलु विप्रलम्भ-

संभोगयोरनतिविस्तरतो वदामः ॥

इति श्री + + शृ० प्र० विप्रलम्भसंभोगप्रकाशनो नाम त्रयोविंश. प्रकाशः ॥

CHAPTER XXIV Pp. 409-438

P. 409. Vipralambha : Definition and four-fold classification, a summary
of what has already been said.

Nirukti or Etymological explanation of all ideas associated with the
words Vipralambha, Māna, Pravāsa etc., by the words themselves, their
roots and their suffixes and affixes.

मज्झन्तु नीताः पारिभाषिक्य एव प्रकृतिप्रत्ययोरगोचरेभाष्यकृत्यादां अन्यथस्यापि संभवत् ।
Vipralambha is derived from *Labh* with *Pra* and *Vi* meaning *Vaśicanā*. This
Vaśicanā is of four kinds, *Pratīṣṭyūddāna*, *Viśamvūddāna*, *Kālaharāna* and
Pratyūddāna Though *Labh* means *Prāpti*, the addition of *Pra* gives its direct
opposite meaning of *Aprāpti* or *Vaśicanā* Instances of where *Pra* is added to
give the opposite meaning are given here. *Tiṣṭhati—Pratiṣṭhati*. *Vasati—*
Pravāsati *Smarati* *Prasmarati* The *Vi* added to *Pralambha* has four
meanings and qualifies the four meanings of *Pralambha*. The four mean-
ings of *Vi* are *Vividha*, *Virūddha*, *Vyāvīddha* and *Vipratīṣṭiddha* and these
four qualify respectively the four meanings of *Pralambha*

Prathamānūrāgavipralambha : Pratiśrutyādāna : Vividha.
 Māna Visamvādāna Viruddha
 Pravāsa : Kālaharāṇa . Vyāviddha
 Karuṇa . Pratyādāna . Vipratīṣiddha

Thus both the four kinds of Prakṛtyartha and four kinds of Upasargārtha are present in the four types of Vipralambha These are illustrated up to p 412

Though Bhoja assigns these distinct meanings to the words with reference to each variety of Vipralambha, he adds that there is Samplava, overlapping, i.e., the appearance of other significances in one variety. Thus even in Prathamānūrāga which has Pratiśrutyādāna and Vividha as Prakṛtyartha and Upasargārtha of Vipralambha, there appear the characteristics of Pravāsa viz., Kālaharāṇa and Vyāviddha Illustrations up to p 420 Bhoja concludes that such overflow is natural and the point is that in Prathamānūrāga, Pratiśrutyādāna and Vividhya predominate in a degree absent in the rest

P. 421 Explanation of the meanings of the words Prathamānūrāga etc. Rāga is from *Raṇi*; *Anu* means Pascāt or Saha Rāga is colour Rāga is relatable to the root *Rāj* to shine and *Anurāga* is associated with Śobhā, Auṅgvalya, etc (Śrngāra itself is Śuci and Ujjvala as Bharata says) Anurāga is Anuṣakti, or colouring Colouring also is a significance, for love gives a hue to the face which is a Sāttvika bhāva *Rājate* means also Prakarṣam Āpad-yate. (प्रकर्षनापद्यते रतिरनेनेति रागः राजते.)

अनु पथान् सह वा राग । अनुस्यो राग, अनुरक्तो राग । प्रथमश्चाग्नौ अनुरागः or प्रथम अनुरागः । प्रथम may mean उत्कट अनुराग ।

Illustrations for all these cases up to p 424

P 425 Māna

Māna is a double negative—*Mā, Na*—'no, no' which refers to the refusal uttered by the angry lady in Māna The path of love is Kuṭila and bristles with 'Nay's'.

Māna means according to the Nirukti given above Pūjā, Jñāna, Bodhana and Māpana Illustrations from love-literature of love in these phases Māna meaning Jñāna is Abhimāna which considers even unpleasant feelings as part of pleasure.

मन्यते दुःखहेतुमपि सुखसाधनमेवेतिमिति मानः ।

मनुते दुःखते अस्मान् प्रेमास्मिन्निति (प्रेमास्तित्वमिति) मानः ।

The last is the measuring of the depth of love Then follows a small grammatical discussion why Māna which is a Lyuḍanta is used in the masculine gender though it must be in the neuter. Justification of the masculine gender with Patañjali's use of 'Anumāna' in the masculine Illustrations of these four aspects of Māna

P. 425, *Pravāsa* "*Vasa nivāsa*" and "*Vasa ācchādane*" are the two roots from which Bhoja derives *Pravāsa* The first root gives its opposite

meaning when *Pra* is added to it. *Pravāsa* therefore means, first, going away. Then another meaning is suggested :

प्रकृषेण वामयति अनुरजयति तन्मयता नयति कामिनः चित्तमिति वा प्रवासः ।

For, exile increases yearning. *Bhoja* tries to find grammatical justification in the words themselves for all the various circumstances natural to those states of separation. Another meaning is then given.

यदि वा प्रपृथः वस्त्रिर्णिजन्त प्रमापणे वर्तते यथा तूष्णीमेनं प्रवासयेद् इति प्रवास्यन्ते हन्यन्ते वियोगिनः इति प्रवासः ।

These are the three different possibilities from *Pravāsa* derived from '*Vasa nivāse*' with *Pra*.

'*Vasa ācchādane*' with *Pra* is not taken as giving the opposite meaning. *Pra* here indicates *Prakaśa* or *Viśeṣa* which refers to the special dress, *Viśeṣa ācchādane* in *Pravāsa*. In *Pravāsa*, those in separation rarely do their toilet or they dress themselves differently. Illustrations for all these varieties.

P. 426. *Karuna* . It is derived from 1. *Kṛ* to do, meaning many things, creating, placing etc. 2. *Kiratiḥ* from *Kir* to scatter, *Vikṣepa*. The second etymology refers to the fact that one in *Karuṇa* is separated (*Vikṣipta*) from *Bhoga* or enjoyment.

1. *Kṛ* to do. *Abhūtam udbhāwayati* as in *Paṭam karoti*. *Mūrchām karoti*.

2. In *Coramkāram krośati* which means 'चोरः चोर इति उच्चार्य कोशति' *Kṛ* means *Uccāraṇa* or *Vilāpa*. One weeps a good deal in *Karuṇa*.

Two other meanings of *Kṛ*, *Sthāpayati* and *Abhyañjayati* are explained and illustrated as applying to conditions of *Karuṇa*, p. 428.

P. 428. Above were given the significances of the words with the *Pratyayārtha* subordinated to the *Prakṛtyārtha*. Now, taking the *Pratyayārtha* as the dominant factor, the several significances are elaborated. The six cases and *Kartā*, *Hetukartā*, *Bhāvakartā*, *Karmakartā*, *Kartṛkarma* and *Bhāvakarma* are illustrated up to p. 431.

P. 431. अथ प्रत्ययोल्लिख्यः—भूतो, भविष्यत्, वर्तमान and अव्यक्त. Illustrations of these up to p. 434.

P. 434. अयामरे द्रव्यान्मानः क्रियामाधारणरूपा विद्यन्ते । .

- A *Nitya* . *Śīśvatika*, *Vaikalpika* and *Naiyogika*.
- B *Naimittika* . *Auddiyotika*, *Aupabhogika* and *Prāyogika*.
- C *Svābhāvika* . *Āgantu*, *Naisargika* and *Sāmsargika*.
- D *Vaaparāmarśika* . *Sarṅkīrṇa*, *Prakīrṇa* and *Viprakīrṇa*.

These are further divided into many classes :

A-1. *Nimeṣa*, *Muhūrta*, *Naḍikā* and so on.

A-2. *Dina*, *Māsa*, *Pakṣa*, *Rtu* and *Ayana*.

A-3. *Samvatsara*, *Yuga*, *Kalpa*, *Manvantara*, *Pralaya* and *Mahā-pralaya*.

B-1. Prātas, Pratyūṣa etc.

B-2. From nightfall to dead night and the last quarter of the night before dawn, as also the rise and the setting of the moon.

B-3. The seasons, Śarad etc

C-1. Mada, Pramāda, Utsava and Vyasana-parihāra

C-2. Bālya, Kaumāra, Yauvana, Maugdhyā, Mādhyasthya and Prāgalbhya.

C-3. Para, Aparā, Yaugapadya, Ayaugapadya and Kṣipra

D-1. Kṛīḍā, Keli, Dyūta, Vrata, Goṣṭhī and Prekṣā

D-2. Vivikta, Udyāna and Saudhādisevā

D-3 Aṣṭamīcandra, Indrotsava and Yakṣarātri etc—love festivals

Illustrations of all these up to p 437

This subject of Nirukti of Vipralambha and other words is seen in the S.K.A. also. See S.K.A. V. Kārikās 46-76 Pp 478-481 and pp 554-581

The chapter ends thus :

न एव काल कालस्येन द्विरूप उपदर्शितः ।

क्रियापदैकवाच्योऽयं क्रियाया साधनं च यः ॥

प्रत्ययार्थो द्वय चैतन् सममेतदुदाहृतम् ।

प्रकृत्यर्थानुरोधेन विप्रलम्भे चतुर्विधे ॥

यो विप्रलम्भः प्रथमानुरागः

मानः प्रवासः करुणस्त एव ।

साधर्म्यवैधर्म्यवशेन चैषा

अभेद (अनेक) भेदः (दान्) पय (अथ ?) ती (?) वदामः ॥

इति श्री + श. प्र विप्रलम्भमान्वर्थप्रकाशो नाम चतुर्विंशः प्रकाशः ॥

CHAPTER XXV Pp 439-464 End lost

P. 439 The first topic dealt with in this chapter can be called in Bhoja's terminology Sādharmya-vaidharmya-parikṣā of the four kinds of Vipralambha. What Bhoja means is that each of the four varieties is distinct with its own characteristics which distinguish it from another, Vaidharmya, but at the same time, we also see in experience that in one variety, features of the other kinds of Vipralambha also are present, Sādharmya. That is, in Pūrvānūrāga, a few features pertaining to Māna, Pravāsa and Karuṇa may appear. If in love before the first union which is Pūrvānūrāga Vipralambha, the two are separated by distance it is an aspect of Pravāsa and has Sādharmya with Pravāsa.

Then Bhoja gives that love has the following stages, Bhāva, Bhāvajan-ma, Bhāvānubandha, Bhāvaprakāṣa, successive stages of development. See

S.K.Ā. V. Kārikās 13-27 and 35, pp. 488-491. These are then defined. These four stages are called the four Samṛddhis of love.

तदुक्तं भावजन्मानुयन्वप्रकर्षानुरूपस्तावस्या (अवस्था) समृद्धय इति ।

This goes up to p. 439.

P. 440. Bhāvaskandha is then taken up. It is the first contact of the Alambanas in the midst of Uddīpanas. The contact of the two, the hero and the heroine, may be by their seeing each other, *Darśana* or by their hearing of each other, *Śravaṇa*.

These two,—*Darśana* and *Śravaṇa*—can be of various kinds :

Darśana . *Pratyakṣa*, *Anumāna*, *Upamāna*, *Arthāpatti*, *Sambhava* and *Abhāva*

Śravaṇa : *Śabda*, *Aitihya*, *Śrutānumāna*, *Śrutopamāna*, *Śrutārthāpatti* and *Śrutāsambhava*.

A mixing of these two is inevitable and according to Bhartṛhari's न सोऽस्ति प्रत्ययो लोके etc., there can be no kind of experience or knowledge unrelated to *Śabda* or word.

According to the above given classification, *Anurāga* may be *Darśanānūrāga* or *Śravanānūrāga* and *Darśanānūrāga* may be *Pratyakṣānūrāga*, *Anumānānūrāga* and so on.

Bharata himself gives *Darśana* and *Śravaṇa* in N.S. XXIV. 149 :

श्रवणाद् दर्शनाद् रूपाद् अङ्गलीलाविचेष्टितैः ।

मधुरैः संप्रलापैश्च कामः समुपजायते ॥

But Bhoja takes this opportunity to enter into the vast discussions on *Pramāṇas* in the several systems of knowledge and philosophy. He harnesses here Noctics for the analysis and study of cases of love which happen to be so infinitely varied in life in respect of origin and nature. Bhoja gives a whole world of illustrations here of love born of the two actually seeing each other or of hearing about one another, as in the case of *Nala* and *Damayantī*.

In this connection Bhoja loves to dwell then and there shortly on the definitions of these *Pramāṇas*, *Pratyakṣa* to *Aitihya*, and on the necessity to accept all these. He refutes those who accept only two or three *Pramāṇas* and try to include the others in *Anumāna* or *Śabda*. *Gautama*, *Vindhyavāsini*, *Dharmakīrti*, *Īśvarakṛṣṇa* and others are quoted here.

Pratyakṣānūrāga. Definition of *Pratyakṣa*.

तत्र अक्षय्यं प्रति न न विज्ञानं प्रत्यक्षम् ।

Six kinds of *Pratyakṣa* *Sūkṣāt*, *Pratibimba*, *Pratibhāna*, *Utprekṣā*, *Smṛti* and *Svapna* The first is *Pratyakṣa* par excellence.

तत्र प्रतिस्मिताप्यवयव (Īśvarakṛṣṇa's *Sāmkhyakārikās*) शाश्वत्प्रत्यक्षम् ।

Svapna etc., says Bhoja, may be considered by some as *Pramāṇābhāva* but even the ghost of *Pramāṇa* is enough to produce love They are *Pramāṇa*

in so far as they are effective in producing Arthakriyākārijñāna. These six are illustrated

P. 442. Anumānānurāga and Anumāna.

लिङ्गदर्शनात् लिङ्गप्रतिपत्तिरनुमानम् :—

अनुमेयेन सम्बद्धं प्रसिद्धं च तदन्वये ।

तदभावे तु यन्नास्ति तद्विज्ञमनुमापकम् ॥

विपरीतमतो यत्स्याद् एकेन द्वितयेन वा ।

विरुद्धानिद्वसन्दिग्गमलिङ्गं काश्यपोऽप्रवीत् ॥

—Praśastapāda-bhāṣya, p. 100, Chowk edn

वयं तु लिङ्गमात्रमेव ब्रूमः । तदाभासस्यापि प्रथमानुरागनिमित्तत्वात् ।

Six kinds of Anumāna are given Gautama and Iśvarakṛṣṇa give only three. Bhoja's six are Sāmānyatodṛṣṭa, Viśeṣatodṛṣṭa, Pratyakṣatodṛṣṭa, Parokṣatodṛṣṭa, Vidyamānaviṣaya and Avidyamānaviṣaya. The illustrations of these are Kāryena kārāṇam, Svareṇa putram, Kṛttikodayena Rohṃyudayam, Deśāntaraprāptyā Ādityagatim, Dhūmena Agnim, Nimittena bhāvinam artham

Illustrations from Kāvya of love produced through these six kinds of inferential knowledge. The other four-fold classification of Anumāna into Svārtha and Parārtha is just mentioned to be reserved for a future occasion.

P 443 Upamānānurāga and Upamāna. Gautama's Upamānasūtra is quoted for Upamānalakṣaṇa Nyā Sū I : 6. It is also of six kinds. Upamāna of Sādharmya, Vaidharmya, Mudrā, Śilpa, Samjñā and Abhinaya

संज्ञामाधर्म्यवैधर्म्यमुद्राशिल्पाभिनीति (लिङ्गम् ?) ।

ब्रूते यद्वस्तुनो रूपमुपमानं तदुच्यते ॥

Illustrations of these six kinds by verses which contain the praise of beauty through Upamānalakṣaṇa or which portray knowledge of a person through Upamāna.

P 444 A discussion on the necessity of Upamāna as a Pramāna. Bhoja holds the view that Upamāna is the greatest of Pramāṇas. He quotes Vindhayāśin to support him. In the course of the discussion Gautama and Dharmakīrti are quoted. There is also an anonymous quotation from the Nyāyavārtika of Uddyotakara. This goes up to p 446.

P 446 Arthāpatyanurāga and Arthāpatti. Six kinds of Arthāpatti of the Dṛṣṭa variety Pratyakṣapūrvikā, Anumānapūrvikā, Upamānapūrvikā, Arthāpattipūrvikā, Sambhāvapūrvikā and Abhāvapūrvikā. Illustrations

P. 448 Sambhāvānurāga and Sambhava of six kinds. Sambhāvanā, e.g., Meghodayād vṛṣṭiḥ, Samśaya or Vimarśa, e.g., Sthāpur vā Puruṣo vā, Vitarka, e.g., Puruṣena anena bhavitavyam, Prāyovāda, e.g., Prāyeṇa auśinarāḥ takrapāyinaḥ, Sampratyaya, e.g., Yathā etad Ghaṭadvāram tathā agre Nāgakanyakānagaram, and Pratyanusandhi, e.g., Sopī kapolapāṇḍu-tādisūcitah tasyāḥ smarābhīṣvaṅgaḥ, Sopī tvannibandhanah. Illustrations for these.

P. 449. Abhāvānūrāga and Abhāva of six kinds. Abhāva of Prāk, Pradhvamsa, Itaretara, Atyanta, Sambandha and Sarva. Examples.

क्षीरे दधि नास्ति; क्षीरं दधि नास्ति; स्तम्भः कुड्मो न; शशविषाणं नास्ति; चैत्रो गृहे नास्ति; तस्य नामापि नास्ति ।

Then a brief discussion establishing the view that Sambhava and Abhāva cannot be included in Pratyakṣa and Anumāna. This goes up to p. 452. Here ends the treatment of varieties of love born of knowledge of objects of love through perception, inference etc. That is, Darśanānūrāgaprakāśas are here finished. Then Śravanānūrāga through the six Śrāvaṇa pramāṇas headed by Śabda begins.

Śabda. शब्दविज्ञानाद् असन्निकृष्टे अर्थज्ञानं शब्दम् ।

It is of two kinds, Upadeśika and Vidhi. Upadeśa is of six kinds : Vīdhivāda, Arthavāda, Samjñāvāda, Svarūpavāda, Mantravāda and Anuvāda.

Vidhi प्रवृत्तिनिवृत्त्योर्विधायको विधिः ।

It is of four kinds : Vidhis of Utpatti, Niyoga, Prayoga and Adhikāra. Illustrations of these are then given.

Arthavāda : Four kinds, Stuti, Nindā, Purākalpa and Prakṛti. Stuti and Purākalpa praise and induce, and are Pravartakas; and the other two abuse and dissuade, and are Nivartakas. Illustrations of these four.

P. 454. Samjñāvāda : कर्मव्यतिहारहेतुः संज्ञा ॥ Four kinds. From Arthavāda there is a change from six kinds for each to four kinds for each. Samjñāvāda is naming Anvārtikī samjñā, Pāribhāṣikī—, Naimittikī—, and Yādṛochukī—. Illustrations of these names from Kāvya where the poets themselves have explained the names :

परन्तपो नाम यथार्थमाना । नात्रा मुतीक्षणः तपसा तु दान्तः and so on.

Svarūpānuvāda : Svarūpa is of four kinds, Jāti, Guṇa, Kriyā and Dravya. See Daṇḍin's Svabhāvokti alankāra.

Mantravāda : मनस्त्राणधर्मणः शब्ददेयतात्मानः मन्त्राः ।

Four kinds of Mantras, Vaidika, Paurāṇika, Saiddhāntika and Laukika. The third refers to Mantras like those of Śākta and the fourth refers to traditional charms and spells current in the world as illustrated in Rājaśekhara's verse गोनासाय नियोजिताणदक्षता etc.

P. 456. Anuvāda : Four kinds, Vidhyārtha, Niṣedhārtha, Stutyārtha and Nindārtha. Illustrations.

Thus 24 varieties of the Upadeśa type of Śabdapramāṇa and love through them are dealt with. Bhoja then takes up the second kind of Śabda, viz., Vidhi which is of the form of Vidhāna and Niṣedha.

P. 458. Further varieties of Vidhi and Niṣedha.

Six other minor Śabdapramāṇas, following the second chapter of Jai-minī's sūtras, to decide Bheda : Śabdāntara, Abhyāsa, Samjñā, Saṅkhyā, Guṇa and Prakaraṇa. Illustrations. When Bheda is made, six other

Śabdapramāṇas help to find out Pradhāna-aṅga-bhāva and they are Śruti, Līṅga, Vākya, Prakaraṇa, Sthāna and Samākhyā. (Mīmāṃsā). Illustrations

P. 461. When the distinct import of each word is got and the subordinate idea and the main idea are also distinguished, Krama or sequence must be determined and six further Śabdapramāṇas are helpful here: Śruti, Artha, Pāṭha, Sthāna, Mukhya and Pravṛtti. Illustrations.

P. 463 Determinants which decide the one meaning of a multi-sensed word are also given here as other Śabdapramāṇas: Artha, Prakaraṇa, Līṅga, Aucitya, Deśa and Kāla. Illustrations

Then there is a *big gap* in the Ms. In this gap are lost the sections on the further varieties of the verbal class of Pramāṇas, viz., Atihya, Śrūtānumāna, Śrutopamāna, Śrutārthāpatti and Śrutasambhava. Perhaps with the treatment of these remaining five, this XXVth chapter ended. The end is lost and we do not know what name Bhoja gave to this chapter in the colophon

(इति श्री + + शृ० + प्र० + पञ्चविंशः प्रकाशः ॥)

CHAPTER XXVI P. 464 Lost.

The whole of this chapter is lost. There is a *big gap* on p. 464 of Vol. IV in which are lost the end of the previous chapter (XXV), this XXVIth chapter and the beginning of the next, XXVII.

Therefore, we are unable to know what exactly this chapter dealt with.

(इति श्री० शृ० + प्र० + षड्विंशः प्रकाशः ॥)

CHAPTER XXVII

Pp. 465-477. Beginning lost.

According to the colophon, this chapter is called Abhyāsa-vidhi-prakāśa. The subjects which Bhoja dealt with under the head of Abhyāsa are not fully known. In the portion spared to us are dealt with Saṅketa and Abhisāra.

P. 465 The text here begins with the subject of Saṅketa, love-tryst. The various circumstances attending Saṅketa are thus given and they are illustrated. Saṅketa upacāra, Manoratha, -Utkanṭhā, -Harṣaṇa, -Āśvāsa, -Āgama, -Bharaṇā, -Vighna, -Upaghna, -Bhaṅga, -Anuśaṅga, -Āśaya, -Apāśaya, -Prārthanā, -Bahumāna, -Vātsalya, -Anukrośa, -Ākṣepaṇa, -Abhiraśa, -Tātparya, -Upaśāpa, -Upalambha, -Vipralambha, -Āśa, -Prāśa.

All these except one have each two Prākṛt illustrations. This goes up to p. 472.

P. 473. Abhisaraṇa.—Virahavisūraṇa, Sakḥisaraṇapraśna, Itivṛttākhyāna, Sakḥiśikṣā, Dhvāntapratikṣā, Dhvāntānuśocana, Dhvāntasatkāra, Candrikābhisaraṇa, Candrikānirveda, Candrodāyaninidā, Candratiraskāra, Abhisaranasādhvasa, Abhisaranotsāha, Abhisārikā vṛttānta, Vañcitā vṛttānta, Paribhoga darśana, Sakḥivyājagarbhā (-garhā?), Avinayagūhana and Cihna-nihna.

Each has two illustrations, all Prākṛt except two. These are the several stages of a lady hurrying to her tryst to meet her lover. From separation and intention to go and meet him, up to return and hiding the signs of her guilt, the several stages are given.

P. 477. The chapter ends with these verses summing up the contents of this chapter :

एवं संकेतदानादिशेषा(चेष्टा)कूपारपारगा ।

इ(र)त्युद्धेदसमाधानप्रच्छादनविशारदा ॥

देशकालेकितकारभावोपायाभियोगवित् ।

नारी नरेषु सर्वेषु नरो नारीषु सिद्धयति ॥

आविष्कृतोऽयमभियोगविधिर्यथावद्

अतः पर पुनरभी रमणासिपूर्वा ।

पूर्वानुरागतस्यैवभूतदूत-

संप्रेषणप्रकृतयः प्रकटीक्रियन्ते ॥

इति श्री महाराजाधिराज श्री भोजदेवविरचिते शृ० + प्र० + अभियोगविधिप्रकाशे नाम सप्तविंशः प्रकाशः ॥

CHAPTER XXVIII. Pp. 478-535

Dūta preṣaṇa is the subject dealt with in this chapter. Dūta preṣaṇa forms part of Abhuyoga, which forms part of Pūrvānūrāga, the first variety of Vipralambha.

P. 478

The Dūtas or Love-messengers or aids and accomplices are 84 in number. The main principles that distinguish them are ten :

जातिगुणः क्रिया द्रव्यं सम्बन्धोऽर्थः प्रयोजनम् ।

प्रयोगो योग्यता स्त्रीत्वं क्षत्रभेदेषु हेतवः ॥

1 Jāti : Deva, Manuṣya, Kinnara, Vānara, Suka, Śārikā, Pārāvata, Haṁsa etc.

2 Guṇa . Pitr-patāmaha, Adṛṣṭavaikṛta, Avisarṇvādaka, Alobha śīla, Amantravivṛāvi, Dhārmika and Bhārasahiṣṭu.

3 Kṛyā Sahapāmsukṛidita, Upakārasambaddha, Janmāntarārjita, Sahādhyāyi, Samānaśīlavyasana, Yaś ca asya rahasyāni marmāṅgi vidyūt, Anyasya ca vidyūt, Dvitrī-apatyam and Sahasārṇvaddha.

4. Dravya : Mālākāra, Tāmbūlika, Gāndhika, Saurika, Piṭhamarda, Viṭa, Vidūṣaka, Pāṣaṇḍins and friends

5. Sambhandha : Guru, Sakhā, Śiṣya, Ātman (?), Jñāti, Aurasa, and Kaniyān

6 Artha : Arthānārtha pratighāta, Sahārthatāprāpti, Pratāraṇa, Anṛya, Kīrti and Pratīti.

7. Prayojana . Sneha, Kutūhala, Abhiprāyopālambha, Pūrva prārthanā, Anyataraprārthanā and Śīlasaṅgharṣa

8 Prayoga . Pracchanna, Prakāśa, Hīna, Utkrṣṭa, Uddhata, Udātta, Dhrṣṭa and Śaṭha

9 Yogyatā : Nisrṣṭārtha, Parimitārtha, Patrahāraka and Mūkadūta

10 Strītvādī Iksanikā, Bhikṣukī, Sakhi, Dhātreyikā, Vidhavā, Dāsī, Śilpakārikā and Śilpini

Illustrations of these up to p 487 Yogyatā is reserved for illustration in a separate section in a future context called Dūti kalpa The qualities which make up Yogyatā are given .

संभावनाय विद्वामः प्रहृतिर्मन्त्रमग्रदः ।

मनोनिर्वाणमुत्ताह आस्वासः कार्यनिर्णयः ॥

P 487. Another set of Dūta guṇas, especially his power of speech and imagination are stressed by quoting the following :

सकुम्भिततुङ्गा × × भद्रं लक्ष्मीः निहितार्थवाचि । (Rg Veda)

शब्दे प्रतिष्ठा महद्गुण बोध etc (मालनीमाधवम्)

Another set of Guṇas which form Yogyatā are Śūśrūṣā, Śravaṇa, Grahana, Dhāraṇa, Viṣāṇa, Ūha and Apoha and Tattvābhiniṣeṣa Another eulogy on eloquence or Vāgmūtā is made here and poets' verses on excellence of speech are here collected

P 489 Distribution of these Guṇas among the various kinds of messengers.

The reclassification of those under the class called Strītvādī according to Yogyatā, p 497

P. 497. Dūtakarmas 24 Praveśa, Viśvāsotprādana, Upāvartana, Anuvartana, Upanyāsa, Avasthānivedana, Iṅgītākārajñāna, Upāyājñāna, Prakaraṇajñāna, Pratāraṇa, Samāśvāsana, Atyayapratīkāra, Prayojya preṣaṇa, San-dhirakṣā, Pratāpavyāvartana, Upajīpa, Parākramaṇa, Bandhuratnāpahāra, Mitropagraha, Suhṛdvibheda, Cārajñāna, Gūḍha-danḍātūcāra, Cārasamādhāna, and Samādhimokṣa.—24

Cf Bharata XXIV 12 Kasi Edn Protsāhana kauśala, Madhura kathās, Dūkṣya, Kālaśātva, Laḍahatva and Samvrtamantratva Bhoja gives again the same 24 Guṇas in verses. Each of these has sub-claves. As for instance, Praveśa is of 18 kinds. These are all illustrated Whole pages of the *Mālāśī Mādhara* are here reproduced as illustration The illustrations

go up to the end of the chapter on p. 534. The chapter ends with this summary :

सैषा दूतविशेषाणामर्शातिधनुरुत्तरा ।
चतुर्विंशतितरेषां मयोक्ता कर्मणामपि ।
जातिभिरादिभेगेन यस्य दूतस्य यो विधिः ।
युज्यते तत्र मेधावी तमेव विनियोजयेत् ॥
बुध्वा बुधधनुरर्शीतिरपीति दूतान् कर्माणि विंशतिमपीति युतां चतुर्भिः ।
यो यत्र सिध्यति तमेव हि तत्र दूतसंप्रेषणादिषु समीक्ष्य समादर्शित ॥

इति + + शृ० + प्र० + + दूतविशेषदूतकर्मोपचर्जनं नाम अष्टाविंशः प्रक्रमः समाप्तः ॥

CHAPTER XXIX. Pp. 536-574. *Incomplete*

A portion at the end of this chapter is lost. The colophon is therefore missing but as can be seen from the opening line of this chapter, it deals with 48 love conditions generally called *Dūtasampreṣaṇādi*, Sending of messenger etc.

P. 536.

Dūtasampreṣaṇa, *Sandeśadāna*, *Supātrapranidhāna*, *Dūtānugama*, *Sakhivigrahaṇa*, *Mārgodūṣaṇa*, *Gamāgamacintā*, *Cirayadvimarśa*, *Dūtāgamana*, *Ākāra-parīkṣā*, *Dūtapratibheda*, *Dūtapariprasāna*, *Dūtavyavahāra*, *Dūtavākyākaraṇa*, *Gamanavṛttānta*, *Pravṛtyupalambha*, *Priyasandeśa*, *Suhṛtsammantrapra*, *Avasthānubhava*, *Sahāyotsāhana*, *Priyadūtāgamana*, *Dūtapratipatti*, *Vārtābhidhāna*, *Kāryaparyanuyoga*, *Dūtavākya*, *Uttarābhyupapatti*, *Dūtaprativākya*, *Dūtavākyāḷkṣepa*, *Dūtābhibhartsana*, *Parījanakṣobha*, *Gurujanaśankā*, *Sahāyavega*, *Itikartavyatā*, *Svayampravṛtti*, *Nāyakānayana*, *Priyābhigamana*, *Upasthāna*, *Sambhramavikalpa*, *Nāyikāpratibodhana*, *Suhṛtparihāsa*.—40 .

These 40 are given in a set and each illustrated with two verses and have no sub-classes. P. 547.

The other 8 remaining conditions are dealt with at length with minor classifications and they are :

Dūtapuraskāra, *Itivṛttākhyāna*, *Avasthājñāna*, *Avadhāna*, *Sarividdhāna*, *Saktivivecana*, *Samāgamopāya* and *Samūhitasiddhi* up to p. 569.

In *Avasthājñāna*, *Jñāna* is divided into *Dṛṣṭa*, *Śruta* and *Anumita*. *Avadhāna* is split into *Deśa*, *Kāla*, *Kārya* and *Pātra*. *Saktivivecana* into *Prabhūśakti*, *Utsāhasakti*, *Mantraśakti* and *Daivaśakti*. *Samāgamopāya* is of various kinds : *Tapasyā*, *Sāhasa*, *Māyā*, *Chadma*, *Chalitaka*, *Haṭha*, *Veśa*, *Rūpāntarāpatti*, *Indrajāla*, *Vinirgama*, *Lekha*, *Ceṣṭānuvartana*, *Kāryopadesa* and *Sāhāyya*, p. 569. Under *Itivṛtta* in the *Itivṛttajñāna* mentioned as second, Bhoja again speaks of what he has dealt with in chapter XII, the five *Arthaprakṛas*, the five *Avasthās*, *Sarīrsthās*, *Sandhus* etc. Under *Samūhita*-

siddhi, Bhoja treats of Pramānas and Prameyas, of Anumāna with its five Avayavas. A portion of the text of this section is scattered to pp 613-614.

This chapter ends with this, all the 48 having been dealt with. The text does not contain here any colophon. The leaves of the original must have been misplaced here. A part of the closing portion is, as said above, found on pp 613-614, i.e., in the middle of the next chapter. This chapter might have been called *Dūtasampreṣaṇādi prakāśa*

इति श्री + + + शृ० + प्र० + दूतसंप्रेषणादि (?) प्रकाशो नाम एकोनविंशः
प्रकाशः ॥

CHAPTER XXX. Pp 574-649

Mānaprakāśa

Beginning indistinct. On p 574, the subject of the previous chapter viz., the 44 items *Dūtasampreṣana*, etc., is finished and topics relating to *Māna* begin. The colophon and the exact end of the previous chapter, the 29th, are not found. I found that on this page, viz., 57th, the 29th Ch ends, though a part of its final portion has strayed to pp 613-614

Chapter XXX deals with *Māna* which is the next *Vipralambha*. Pp. 574-578. Though these pages treat of subjects concerned with *Māna*, they do not form the beginning of the chapter. I have fixed the beginning of this chapter on *Māna* on the last 3 lines of p 578 where we find a definition of *Māna* and then an analysis of the various kinds of *Māna*. The portion on pp 574-578 should come over to pp 613-614 and they form part of the 7th, 8th and the 9th aspects of the 24 aspects of *Māna* dealt with in this chapter. As already pointed out, there is a derangement of the leaves here.

P. 578 The following is a beautiful description of the part played by *Māna* in love.

प्रवामान् प्रथम मानोऽभिर्ययते । कथं पुनरस्य वैचित्र्यं, धूयताम् । अयं हि दोषोऽपि मद इव
मत्तदेषु, विग्रहोऽपि सङ्कारभाव इव माकन्देषु । काश्चादिहेतुरपि तपःप्रबन्ध इव गन्धर्वेषु, प्रियविनो
.....त्याग इव वदान्येषु, कटुरपि मरीचावचूर्ण इव (पाद) षेपु, कलुरोऽपि कञ्चलनिवेश इव बनिता-
लोचनेषु, दुरामदोऽपि भ्रम इव प्रमूढस्तरेषु, यकोऽप्युक्तिप्रिये इव कविशब्देषु, पूर्वा मनसु उप-
जायमानः प्रकर्षे... .प्रेमसदृश सम्पद्यते ।

Definition of *Māna*. its varieties : It is *Uttama* if the heroine gets it, it is *Kaniyān* if the hero gets it, it is *Madhyama* if both have it.

P. 579. 24 aspects of *Māna* are enumerated and illustrated

मानविषयाश्रयालम्बनभेदा, मानत्रातयः, मानविशेषा. विषयप्रदीर्घाणि, आश्रयप्रदीर्घाणि, आल-
म्बनप्रदीर्घाणि, विषयसर्माणि, आश्रयसर्माणि, प्रदीर्घसर्माणि, मानविकारा, मानोपलक्ष्यस्थानानि,
मानोपलक्षणानि, मानोदीपनानि, मानविकल्पः, मानमोहाविवर्धनानि, मानमुग्धानुभवः,
मानोत्पत्तिप्रदीर्घाणि, मानोपाधिभक्ता, मानभक्तकरणानि, मानोपशान्तयः, मानोपशान्तभङ्गानि, मानभेदेऽ
वधयः, मानानुभवगीत्यनानि—इति चतुर्विंशतिर्यथा. ॥

P. 580. Viṣaya, Āśraya and Ālambana, each is of 12 kinds. Viṣaya is the person regarding whom feeling arises ; Āśraya is a person in whom the feeling arises ; Ālambana is that aspect of Viṣaya which is exactly the object of the feeling. Illustrations up to p 587.

P. 587. 24 varieties of Māna .

Bhāma, Kopa, Krodha, Utpṛāsa, Roṣa, Irṣyāyita, Mantrayita, Asūyita, Vaimanasya, Unmāda, Manyu, Mātsarya, Abhiniveśa (?), Avakhyā(jñā), Viśūraṇā, Vailakṣya, Anuśaya, Kāluṣya, Kṣobha, Āvega, Amarṣa, something meaning Kopātireka, Ugratā and Praṇayakalaha. Illustrations up to p. 595.

Pp. 595-600. Another 24 aspects of Māna : Sahaja, Āhārya, Yauvanaja, Viśrambhaja, Sthira, Bhangura, Sama, Viśama, Prakāśa, Gūḍha, Caṇḍa, Mṛdu, Udbhaṭa, Maṣṇa, Rju, Vakra, Sādhya, Kṛcchrasādhya, Yāpya, Asādhya, Purāṇa, Jīma, Punarnava and Nava

Viṣayaprakīrṇa · 24 kinds Up to p. 601.

Āśrayaprakīrṇa · P. 601.

Ālambanaprakīrṇaka : Panhāsa, Āśamsā, Jijñāsā, Kutūhala, Kaitava, Kārana and Pratāpa.

P 604 Viṣaya-āśraya-prakīrṇa karmas Each six kinds : Māna vai-kṛtas, Mānavitarkas, Mānabhangopāyas, Mānaparipraśnas, Citra cātūktis, Pri-yopālabha ; Vailakṣya, Anuśaya, Jñānānythātva, Chāyābhramśa, Utkarṣāthāveśa, Vaiklavya, Pravilāpa, Santāpa, Viṣayavyāvṛtti, Ārambha and Abhi-śāṅkā. Up to p. 606

P. 606. Sattā, Anubandha, Prakarṣa, Samparka, Anugama, Punahprā-durbhāva of Māna.

P. 608 Mānabhangopāyas . Sāma, Dāna, Bheda and Daṇḍa. Sāma is Priyavacana, or Anuvṛtti or Pranāma Dāna is of three kinds (indistinct). Bheda is Śāṅkādyutpādāna, Indrajāla and Māyā Daṇḍa is Upekṣā, Pratikopa and Prasthāna

P. 610. Mānaparipraśna.

P 612. Citracātūktis.

P 613. There is a small gap in the text here. But, the matter has only strayed to pp 574-578.

Pp 613-614 Matter here belongs to the previous chapter as already said.

P 615 Six kinds of Vimarśa and 6 kinds of Upālabhas.

P 617. Prakīrṇakas This is the ninth in the first list of 24 aspects of Māna. The Prakīrṇakas are Pratibodhana, Samśvāsana, Panhāsa, Upadeśa, Pratishedha, Upajāpa and Skhalitagoṇana

P. 621. Mānavikāras (tenth)—six. Jāyate, Vivardhate, Vipariṇamate, Apakṣiyate and Vinaśyatu.

Mānopalakṣanasthānas (Eleventh) Hṛdaya, Cakṣus, Vaktra, Vāk, Vapus and Ceṣṭita

P 622. There is a small gap in the text in which the illustrations of the last given six varieties of Mānasthāna are lost

P. 623 Mānotpattikāraṇas (12th) Vipriyakarana, Priyakarāṇa, Vārita vāmatā, Kāmacāra, Śāthya, Pratāraṇa, Khandana, Avajñā, Akṛtajñatā, Sapatnīnāmagrahana, Gotraskhalana and Akṛtajñatā Akṛtajñatā is repeated Illustrations.

P 624 Mānopalakṣanas Avajñāna, Atyādara, Vikṛtavikṣana, Anālōka, Asambhāṣana, Vākpāruṣya Aśrūdgama, Dirghaniśvāsa, Vilakṣasmṛta, Vyājanivṛtti, Atyantānukūlya and Prasādhana agrahana Illustrations

P. 626 Mānoddipanas Vayasyāvākya, Vipakṣasannidhi, Sakhivailakṣya, Sapatnī-upahāsa, Saubhāgyadarśana, Dākṣinyokti, Atyantopekṣā, Draṣṭavyapralāpa (?), Aparādhhasmarana, Vipakṣānukampā, Ārdṛaparādhātā and Pnyānunaya Illustrations

P 628 Mānavilāsa Vakroktis of various kinds by the lady in Māna.

P 630. Mānamottāyitas : विलास एव काकादिना अतिवक्तो नानमोहायितम् ।

P. 632 Mānasukhānubhavas, six kinds Bahumata, Jighṛkṣita, Anubaddha, Rakṣita, Upadruta and Vidruta

P 634 Mānotpattiprakīrnakas .

P 636 Mānopādhibhangas . The Upādhis are Anga, Cakṣus, Citta, Cāṭu, Dhairya, Kārya, Śakti, Ākāra, Deśa, Kāla, Pātra and Samjñā

P 638. Mānabhangakāraṇas Mada, Trāsa, Bhaya, Rūpāgama, Upavanavikāsa, Surabhivanavāta, Kokilādyālāpa, Prabhāta, Pradoṣa, Candrodāya, Pravāsārambha and Vivikta These are given in a verse also

P. 640 Mānopaśāntis : Virodhi-prādurbhāva, Pratipakṣa-abhiyoga, Pratyanika-dharṣaṇa, Vipakṣa-abhibhava, Paribhramṣa, Avasramsana, Skhalana, Viḡhaṭṭana, Unmūlana, Palāyana and Punarbhāva Illustrations

P. 642 Mānopaśamalakṣaṇas Nayana-nimilana, Mukha-prasāda, Bāṣpa-mokṣa, Pulakodbheda, Roṣa-pratibheda, Akramanindā, Manojugupsā, Mānānuśaya, Mānayogyā ?, Mānānuyoga Illustrations.

P 644 Mānabhaṅgopādhis Nidrā, Mada, Trāsa, Bhaya, Ajñāna, Prasanga, Pramāda, Deśā, Kāla, Kārya, Pātra, Supta etc

P 646 Mānānubhavasaukhyas Pādapatana, Prasahyāśleṣa, Haṭhakaagraha, Cumbana-balātkāra, Pnya-praṇayokti, Upālabha-sūkti, Sneha-parikṣā, Vipakṣa-abhibhava, Sakhi-ślēḡhā, Bandhu-bahumāna, Lābha viśeṣa, and Śṛṅgāra vṛddhi

The chapter ends here with a resumé of the contents of this huge chapter on Māna in *anuṣṭubh* verses

उक्ताः संक्षेपतः प्राक्षेपतुल्यमनुमीयताम् ॥
 मनुष्यवचसा कोऽस्य प्रकारान् वक्तुमीशते ।
 क्षमन्ते मातुसम्मोहेरायः केऽञ्जलिना जनाः ॥

परदशतविकल्पवान् इति स एष मानलिखा
 मयैणनयनामनःपरमवान्धवो वर्णितः ।
 अथाध्वग-विलासिनी-मुखसरोज-बन्धूतपः (सन्ध्यातमः)
 प्रवास उपवर्ण्यते रतिसमुद्रचन्द्रोदयः ॥

इति श्री गृ० + प्र० + मानप्रकाशो नाम विंशः प्रकाशः समाप्तिमगन् ॥

CHAPTER XXI. Pp 650-732

Pravāsa vipralambha

P. 650. Pravāsa comes next to Māna and before Karuna from both points of view of Rāgavardhanatā and Vicitratā, promotion of love and giving it a varied interest.

P. 651. The four aspects of Vipralambha are attended by four mental states, Vikṣepa, Vikāsa, Sankoca and Sankṣepa.

P. 652. Definition of Pravāsa ; three main kinds : due to Daiva, Dharma and Artha.

P. 653 Further analysis of Pravāsa into 52 kinds, from generalised and particularised points of view .

Sāmānya bhedas . 24 :

Bhūtapūrva, Abhūtapūrva, Sādhāraṇa, Asādhāraṇa, Sahajarāga, Visrab-dharāga, Prāptasamaya, Aprāptasamaya, Sapratividhāna, Niṣpratividhāna, Sannakṣṣṭa, Viprakṣṣṭa, Sāvadhu, Niravadhu, Alpakāla, Dirghakāla, Samakṣṣṭa, Asamakṣṣṭa, Prakāśakṣṭa, Pracchannakṣṭa, Sopasamhāra, Nirupasamhāra, Nāyikānimitta and Nāyakakṣṭa.

Viśeṣa bhedas (3×4)=12 and (4×4)=16 :

1. Daivakṣṭa : Śāpa, Pāpa, Sambhrama and Vibhrama
2. Dharmakṣṭa : Sābhīprāya, Nirabhīprāya, Sānutāpa and Niranutāpa.
3. Arthakṣṭa : Sābhyānujñā, Nirabhyānujñā, Sopadhāna and Nirupadhāna
1. Daivadharmāpanna Prakṣṭistha, Komala, Kaṭhora and Parigata.
2. Daivārthāpanna Grāmya, Nāgara, Upanāgara and Viprakṣṭa.
3. Dharmārthāpanna . Hita, Ahita, Sukha and Duḥkha.
4. Daivārthāpanna . Vivṛta, Ayata, Tryaṣṭra and Caturāṣṭra.

Illustrations of all these fifty-two (24, 12 & 16) from pp. 656-667. On pp 664-5 Bhoja gives *anuśubh* definitions of the 28 varieties of the Viśeṣa class of Pravāsa.

P. 667. Each of these fifty-two has its stages, three in number, beginning, spreading and ending, *Prāpti*, *Vyāpti* and *Samāpti*. Each of these three stages consists of eight minor moods.

Prāptiskandha

1. *Pravāsāsānkā* प्रियविप्रयोगसभावना ।
2. *Pravāsārambha* नायकस्य प्रियापरित्यागः ।
3. *Priyaprasthāna* नायकस्य गेहाद्विनिर्गमनम् ।
4. *Priyānugama* . आसीमान्नात् प्रेम्णा प्रियया अनुगमनम् ।
5. *Priyāpraśna* Parting words, embrace etc.
6. *Pratinivṛtti* : Send-off, love's departure and the lady's return.
7. The seventh is called *Pravāsacaryā*, the life of the lady in separation and this is elaborated as follows

Deśa . *Svakiya*, *Parakiya*, *Svakiya-parakiya*, neither
Kāla . *Sādhāraṇa*, *Asādhāraṇa*, *Ullekhaṇā* and *Anullekha*
Kārya *Sāmānyavat*, *Viśeṣavat*, *Nitya* and *Naumittika*.
Pātra : *Uttamādika*, *Udāttādika*, *Mugdadhārika* and *Dhīrādika*.
Aucitya by *Jāti*, *Kriyā*, *Guṇa* and *Dravya*
Śakti *Autsāhikī*, *Vaiśikī*, *Sāhāyikī* and *Daivikī*
Sādhana . *Upādāna*, *Hetu*, *Kāraṇa* and *Adhikarāṇa*
Upāya *Svābhāvika*, *Prāyatnika*, *Sārvalaukika* and *Yādṛcchika*.

Illustrations up to p 681

8. P 681 *Pravāsavṛttānta* Though this is included in the previous *Pravāsacaryā*, it is mentioned here separately for further elaboration. Here *Deśa*, *Kāla* etc., mentioned above are analysed from other points of view. *Deśa* is *Grāmya*, *Aranya* and *Sādhāraṇa* *Kāla* is *Upakrānta*, *Prakrānta*, and *Vyatikrānta* *Kārya* is *Nirvartyavṛtti* and so on. *Pātra* is *Uttama*, *Madhyama* and *Kaniṣṭha* *Aucitya* is of *Sneha*, *Udyoga* and *Autsukya*. Then is mentioned the absence or loss of *śakti*, *Sādhana* and *Upāya*. On the whole, this last item has twenty-four sub-divisions and with these the elaboration of *Prāptiskandha* is finished on p. 686 This further division of the *Prāptiskandha* is called *Prakāṇḍa*.

सेयमष्टप्रकाण्डोऽपि प्राप्तिसूक्त्य उदाहृत ।

व्याप्तिसूक्त्यप्रकाण्डानामथैषोद्दिश्यते गतिः ॥

P. 686. 1. The *Asādhāraṇa* Dharmas of *Virahins* : Many varieties and illustrations up to p 689

2. *Viyuktāvasthā* : मनसि चिन्ता, अनुस्मरणं च, दृशि प्रदामरः विषयव्यावृत्तिश्च, वक्त्रे रुज्जाप्रणाशः उन्मादश्च, दाक्षि गुणकीर्तनम् विलपश्च, वपुषि कादर्यं व्याधिश्च, चेष्टायां जाड्यं मूर्च्छा च ।

Each has two illustrations. P. 694.

3 P. 695 *Virahoddīpana* eight kinds, *Deśa*, *Deśacihna*, *Kāla*, *Kālacihna*, *Vastu*, *Vastucihna*, *Kārya* and *Kāryacihna* Another set of the same ; *Smarāṇa*, *Icchā*, *Dveṣa*, *Prayatna*, *Cittārambha*, *Vāgārambha* etc.

Each of these has further divisions and all these with illustrations end on p. 711.

अथैते देशकालादिभेदः संभिन्नमूर्तयः ।
परस्परं च संपृक्ताः संह्यामयेतुगीशते ॥
न पर्यन्तो विकल्पानां विरहोद्दीप्तिजन्मनाम् ।
शब्दब्रह्मविवर्तानां व्यक्ताव्यक्तात्मनामिव ॥

4. P. 711. Virahapratīkāra : Means to allay the pain of separation p. 173.

5. Sahāyāśvāsana up to p 715.

6. Utkanṭhāvinoda.

7. Sandeśadāna, writing letters Up to p 720 where Vyāptiskandha ends.

व्याप्तिस्कन्धोऽयमुद्देशनिर्देशाभ्यामुदाहृतः ।
अथोदाह्रियते ह्यत्र समाप्तिस्कन्धपद्धतिः ॥

P. 720. Samāptiskandha : eight kāṇḍas : Pravṛtyāgama, Pravṛty-paripraśna, Avadhīpratīkṣā, Mārgodikṣana, Darvanimuttaśakuna-upaśruti, Su-svapnadarśana, Sunumittānubhava and Priyapratyāgama Sub-classes and illustrations up to the end of the chapter on p 732

उक्ता समाप्तिस्कन्धेऽसावुदाहरणपद्धतिः ।
दिशानयानुमर्तव्यमनुक्तमपि सूरिभिः ॥
सैष प्रवासाशंकादिचतुर्विंशतिकन्दलः ।
स्मृतोऽनर्हविहङ्गस्य प्रवागो वसतिद्रुमः ॥

समानव्यासाभ्यां कुसुमधनुषो जीविमिति प्रवागो निर्णीतः प्रियजनमनोहेमनिकषः ।

अथ प्रेमोत्थानप्रणयतर्कवर्धनमुमनो-निवार्मकस्थानीमुरभिरभिर्धायेत करुणः ॥

इति श्री + + शु० + प्र० + प्रवासोपवणनो नाम एकविंशः प्रकाशः समाप्तः ॥

CHAPTER XXXII Pp. 733-782.

Karunavipralambha.

P 733. Introduction on Kāmaśrīngāra and its two phases, Sambhoga and Vipralambha with their varieties, a repetition for the nth time

P 734 Definition and description of Karunavipralambha and its place in Love

क. पुनरयं वर्णो नाम^१ यत्रास्मिन् मिथ्याभिनिवेश इव गुणायामरारकेऽपि मूर्खणां, गर्वाङ्ग-परित्याग इवास्मिन्केऽपि ब्रह्मविदाम्, रज.वर्द्धमकोडाविवेक इव वेपथुकेऽपि पौरुषागण्डानाम्, महा-हवमहीविहार इव शोभन्मन्त्रिणेऽपि धृष्टादृष्टिनाम्, प्रियगुह्यमन्त्रिभक्तान इव अनिमाम्येऽपि पारितोषिकानाम्, कुपितस्वामिनीपार्श्वप्रहार इव (अ)युष्मारेऽपि रागिणाम्, निमिराभिवारिकावेष इव मन्त्रोन्मेषेऽपि शीघ्रतदन्तीनाम्, विनाशिनोऽपि विनाशितप्रपन्न इव दीनप्रदर्शनेऽपि नागरिकाणाम् अतीव अनुगम्यते मनः प्रेमगामयिष्ठानाम् ।

Difference between Karunavipralambha and Śoka

रत्येकहेतुः करुणः	ग्रीतिदयायनेकहेतुः शोकः
पुनःसद्वमफल	अपुनःसद्वमफलः
स्त्रीपुंसविषयः करुणः	अस्त्रीपुंसविषयः शोकः
सप्रत्ययाराधनः	निष्प्रत्ययाराधनः

P. 735 Twelve kinds of Karunavipralambha through Āśraya • Daiva-
āśraya, Paruṣa-, Deśa-, Kāla-, Svarūpa-, Parimāṇa-, Anurāga-, Sambhoga-,
Vipralambha-, Nāyaka-, and Nāyikā- These have further classes Illustra-
tions up to p 753

P. 753 Anubhāvas are all-important in the description of Karuna and
Bhoja gives *eighty* of them, developing in five consecutive stages of sixteen
each, the five stages being the same as the five Samdhis we are familiar with
in Drama. The eighty Anubhāvas are

Vyasanābhūghāta, Angābhūbhava, Ceṣṭāsammīlana, Mohasamāveśa,
Cetanāpratyāgama, Mūrochāviceda, Śokapratyagrata, Śokāvega, Duhkhanī-
ryātana, Duhkhāvasāda, Duhkhasandīpana, Duhkhavyavahāra, Duhkhātri-
vāhana, Bāṣpamokṣa, Avasthānubhava, Avasthāntarāveśa—Sixteen Anubhā-
vas of the Mukha stage

Paridevana, Anuśocana, Gunasamsmarana, Svabhāgyagarhaṇa, Vilāpa,
Pralāpa, Pravilāpa, Ātmanindā, Hṛdayopālambha, Jivatjugupsā, Daivadhuk-
kāra, Śokanmāda, Duhkhasambheda, Sahāyāpekṣana, Sahāyānūnīti, one is
missing—Sixteen of the Pratimukha

Suhṛtparidevana, Suhṛtpralāpa, Parijanānuśocana, Parijanākṛanda,
Gurūparodana, Gurujanavilāpa, Sahāyākṛandana, Sahāyābhyupapatti, Sahā-
yabhāṣana, Sahāyapraśna, Sāhasāgraha, Maranābhiniveśa, Sahāyābhyarthana,
Sahāyāśikṣā, Maranopakrama and Maranādhyavasāya—Sixteen of the
Garbha

Samāśvāsana, Uddharṣana, Pratibodhana, Utsāhana, Anukampana, Vis-
rambhana, Pralobhana, Upapattidarśana, Praśvāsana, Satyāpana, Pratyā-
yana, Āpyāyana, Tanmatavyākṣepa, Bhayopadarśana, Upālambhana and
Pratikopa—Sixteen of the Vimarśa

Maranādhyavasāya-vidrava, Śokatiraskāra, Śokalāghava, Śokavinoda,
Tapasyodvega, Daivasampadyoga, Trūkādṛṣṭadarśana, Tadupadeśa, Sahā-
yasvikaṛaṇa, Tadadhyavasāya, Pratyūhaśamana, Pratyūśānubandha, Samaya-
pratīkṣā, Samvidhānakaprakāra, Pratyujjivana and Punassamāgama—Six-
teen of the Nirvahana

Illustrations up to the end of the chapter on p 781

इति प्रतिष्ठा करुणामलाचिं वामशीतिरर्थाः च विस्मयजनय ।
सहानुभावैर्द्विरस्तीति सम्मि (म्मि) तै उपाधयो द्वादश पञ्च सन्वयः ॥
तदेतद्विषयमज्ञानजन्मन निरीतिशृङ्गाररसस्य जो वितम् ।
परा च काष्ठा प्रणयस्य जीविता प्रियेण यत्प्रेम्य पुन समागम ॥

भेदाः पृथक्पृथगगमो प्रथमानुराग-

मानप्रवासकरुणात्मनि विप्रलम्भे ।

उक्ता यथामति मयान्यदयोऽभियुक्तः

युक्तयानयैव हि वहिस्स्थितमूहनीयः (म) ॥

इति श्री + + + सू० + प्र० + करुणारस (करुणविप्रलम्भ) निर्णयो नाम द्वाविंशः
प्रकाशः समाप्तिमगमन् ॥

CHAPTER XXXIII. Pp. 783-834.

Sambhoga.

With the previous chapter the elaborate treatment of Vipralambha is finished. With this chapter the elaborate treatment of Sambhoga begins.

P. 783 Description of Sambhogaśrīgāra with its Sthāyin etc. It is fourfold, the Sambhogas after the four varieties of Vipralambha, above-dealt with, Pūrvānurāga-anantara, Māna-, Pravāsa-, and Karuṇa-.

Nirukti of the word Sambhoga The root is *Bhuj* and the Upasarga, *Sam*. The Pratyaya is *Ghāṇī*. All these parts of the word have four significances each. *Bhuj* : Pālana, Kauṭilya, Abhyvahāra and Anubhava. *Sam* : Sankṣepa, Saṅkara, Sampūrṇa and Samyak.

P 784. Eight meanings for the Pratyaya here : Bhāṇya, Hetu and the six Kārakas. Then eight Pratyaya-utpatti-kālas : Bhūta, Vartamāna, Bha-
viṣyat, Vyakta, Bhūtaviśeṣa, Vartamānaviśeṣa, Bhaviṣyadviśeṣa and Vyakta-
viśeṣa.

Illustrations for all these from Nāyakābhāṣas like animals and trees and Nāyakas. Bhoja quotes from Canto iii of the *Kumārasambhava* and waxes poetic in commenting upon it at great length. Thus goes up to p 794.

मया पालनघटित्वाभ्यवहारानुभूतिभिः ।

दर्शिता कालिदासेन प्रेमप्रस्थानपद्धतिः ॥

P. 794 What has been above dealt with is Tiryaksambhoga called Sā-
mānya sambhoga. Then begins Nāgarika sambhoga or Viśeṣa sambhoga.
Explanation of the different Nirukti with illustrations up to p 797.

प्रथमानुरागानन्तरो (र) हि प्रथमं रतिरूपयते । उपरा च नायकान्यां प्रियाचरण-विप्रियाहर-
णान्यां पाच्यते । तत्र च संक्षिप्तानामेव आदिश्रवणादीनां विकल्पतः प्रयोगो भवति ॥ ततः प्रेमगतैः
स्वभाववृत्तित्वारं द्वितीयानुरागां रतिः स्वभाववृत्तित्वामात्मन्वेत । संक्षिप्तस्य तत्र उपचाराणां प्रयोगः
संक्षिप्तानुभावा भवन्ति । तत्र उद्भूतायां कामवामनायां मुक्तासवमन्यते दुर्लभामाहाशतीति प्रायो-
यारान्, परं प्रहर्षमारोहन्ती रतिः तृतीयायामनुरागामभ्यवहित्यते । मनुष्येन चादिश्रवणादयः प्रपुन्यन्ते ।
एवं च मा संक्षिप्तमामादयति ॥ चतुर्थांस्वभावां विकर्मोच्यते । परं प्रहर्षमात्रा अनुभूयते एव । न
वक्षिद्युच्यते तत्रादियते । एतस्याः सम्मिश्रं भवति ॥ एवं मानानन्तरादिषु अपि (i.e. मानानन्तर-
संयोगादिष्वपि) संक्षिप्ता पाच्यते, संक्षिप्ता वृत्तिर्भवति, संक्षिप्ताभ्यवहित्यते, सम्मिश्रानुभूयते इति ॥

Though this is generally true, it is specially true in a degree of emphasis that *Saṅkṣepa* and *Pālana* belong to *Pūrvānūrāgānantara Sambhoga*, *Sankara* and *Kauṭilya* to *Mānānantara*, *Sampūrṇa* and *Abhyavahāra* to *Pravāsānantara*, and *Samyak* and *Anubhava* to *Karunānantara Sambhogas*

P 798. Justification by citation of authorities from Pāṇini and others for the four meanings given to the root *Bhu*

P. 799 *Varieties of Pālana, Kauṭilya, Abhyavahāra and Anubhava*

Pālana Labhda-parirakṣaṇa, Rakṣita-vivardhana, Vivṛddhopayoga, and Alabdhapratīkṣā

Kauṭilya . *Vaaparītya*, *Vaiyātya*, *Vaidagdhyā* and *Vaicitrya*

Abhyavahāra Śraddhā, Nītānta-āsakti, Paryāptatā and Kṛtārthatva

Anubhava *Samyagjñāna*, *Priyādhyavasāya*, *Kāryānuṣṭhāna* and *Phalādhigama*

P 801 There are still further subtle aspects making up each of these and these are then analysed

Bhoga then shows that all these being the very stages by which love begins, grows and realises itself, *Pālana* itself is *Kauṭilya* etc. *Kauṭilya* is also *Pālana* etc., and so on. There is mutual *Samplava* between one and the other. Illustrations, with reference also to the numerous varieties of hero and heroine given in a previous section, up to the end of the chapter on p 834

प्रकृत्यर्थोपसर्गार्थप्रत्ययार्थोऽवकल्पित ।

उक्त समोगशब्दार्थं व्यक्तमलथ तद्वत् ॥

सामान्यविषयो यद्य विशेषविषयश्च य ।

नोऽयं संमोगशब्दः प्राणित पुष्पधन्वन ॥

अयोच्यते साप्रतमानुपूर्व्या

पूर्वानुरागादिविशेषितानाम् ।

अनन्तराणामखिलम्बुरूप

विध्वम्भणादिप्रतिपादनेन ॥

इति श्री + + शु० + प्र० संमोगशब्दार्थप्रकाशो नाम त्रयस्त्रिंशत् प्रकाशः ॥

CHAPTER XXXIV Pp 835-863

Prathamānūrāgānantara Sambhoga

Pp. 835-6 Explanation of the name It is made up of the following 64 .

Viśrambhana, *Prekṣodīkṣana*, *Parihāra*, *Parihāravilāsa*, *Kandukakṛīḍā*, *Kelidyūtas*, *Rtūpayu* *cara*, (7-11) *Samāyāta* ?
Kālāvasthānubhava, *Pūrvāhnikā*, *Madhyāhnikā*, *Aparāhnikā*, *Astamaya*, *Sandhyātamas*, *Candrodaya*, *Jyotsnā*, *Prādoṣika*, *Nisītha*, *Rātriparāvṛtti*, *Prābhātika*, *Vanavīhāragamana*, *Vanavīhāra*, *Puṣpāvacaya*, *Śramānubhava*, *Prācchāyādisevā*, *Jalakṛīḍā*, *Nepathya-yogas*, *Kṛīḍāparvatavīhāra*, *Ekaśālmalī*,

Navalatikā, Pāñcālānuyāna, Navapatrikā, Kadambayuddhas, Bisakhādikā, Indrotsava, Kaumudīpracāra, Yakṣarātri, Aṣṭamīcandrakā, Kundacaturthī, Suvasanta, Sahakārabhañjikā, Dolāvilāsa, Uḍakakṣveḍikā, Madanotsava, Gṛhapratyāgamana, Sahāyavyāpāra, Prasāadhanagrahaṇa, Goṣṭhivihāra, Vāsa-grhopāgamana, Abhisārikāpratīkṣana, Dūtīvisarjana, Svayam vā gamana, Āgatopacāra, Pañcarāna, Viśarjana, Kañcukādimokṣa, Ratārambha, Rata, Ratāvasāna and Nidrānubhava.

It can be seen that only 58 are clear and six are lost. These are then illustrated, each with two, three or even four examples. On p. 840 there is a lacuna in which are lost the illustrations of items 5-12. The chapter ends on p. 862

क्रियात्मनोऽमी कालस्य भेदाद्विस्मभणादयः ।

विस्मभणादिसंभोगभेदान्छेदहेतवः ॥

चतुष्पट्टितोऽत्र केचिद्विस्मभणादयः ।

मानाद्यन्तरेऽपि स्युः केचिन्मोदयादयः ॥

संभोग उक्तः प्रथमानुरागाद्

अनन्तरः सोऽयमनेकभेदः ।

मानान्प्रवासान् कृष्णाच्च संप्र-

त्यन्तराः केचिदुदाहरयन्ते ॥

इति श्री ++ शृ० + प० + प्रथमानुरागप्रकाशो नाम चतुर्विंशः प्रकाशः ॥

CHAPTER XXXV. Pp. 863-901

Mānāntarādi Sambhoga Prakāśa

This chapter, the penultimate, treats of the three remaining varieties of Sambhoga. It is not known why Bhoja satisfied himself by packing all these three within a single chapter, after having dealt with other subjects so leisurely and at such length. The Vipralambhas of Māna, Pravāsa and Karuṇa are followed by Sambhoga and these three kinds of Sambhoga are dealt with here.

Pp 863-5 Explanation of the Samāsa etc., in the name Mānāntara sambhoga. In this Sambhoga which follows the disappearance of Māna, there appear—

Māna-śāntiḥ, Mānāpagamalāṅgas, Mānāpahnava, Mānāpagama, Prarodana, Priyābhyupapatti, Mudhāpratīṣedha, Parisāntvana, Citracāṭkṛtis, Skhalita-gopanaś, Praṇipāta, Priyotthāpanas, Āsrupramāṛjanas, Māna-śeṣa, Aparādhhasmarana, Prema vaimanasyas, Stanotkampas, Nivāsitas, Sveda and Romāñca, Kapaloṣṭhaspandanas, Mukhaprasāda, Vyājaśapathas, Vakaravikṣitas, Upālambha, Pratyuttaras, Avakhyā(?)bhramśa, Premāvirbhāva, Premāliṅganas, Priyoparodha, Śṛṅgāravyddhi, Hāṭhakaagraha, Pra-sahyaśīleṣa, Pāṇitādana, Pādībhiḥhāta, Dayitayātana, Pratyānūnaya, Prema-

vaikṛtas, Lajjāgama, Mānarāmanīyakas, Visrambhasambhāṣanas, Mānāsakti, Mānapratipādana, Sakhīparihāsa, Mānānuśaya, Mānanindā, Mānānucintana, Mānapradhvāmsa and Māna-apunarbhava

These are illustrated each with two or more examples

These are the 48 stages through which Māna vanishes little by little

P. 881. Pravāsānantara sambhoga

मानानन्तर इत्येष सभोगश्च वर्णितः ।
प्रवासानन्तरस्याथ स्वरूपमुपवर्ण्यते ॥

P 881-3 Explanation of the Samāsa etc., of the name From the receipt of the news of the far-away lover to actual meeting with him, there are 24 stages .

Priyāgamanavārtā, Priyasakhivākyas, Dṣṭyā-vṛddhis, Prītyādi, Sambhrama, Abhyutthāna, Priyābhyāgama, Sandarśana, Priyābhyupapatti, Parijanapramoda, Mangalasamvidhāna, Praharṣa of Manas, Utsava, Bhavanapratīsamskāra, Kārṣyādyupalambha, Praharṣopacaya, Premapuṣṭi, Prasādhana-grahana, Vṛttānusmarana, Avasthānivedana, Duhkhādīpanipraśna, Deśasampad upavarnana, Svaduhkha sankīrtana and Śṅgāra vṛddhi Two illustrations each up to p 890

P. 890 Karuṇānantara sambhoga

प्रवासानन्तरोऽप्येष सभोग समुदाहृतः ।
कृष्णानन्तरस्याथ प्रपञ्चः परिशील्यते ॥

Pp 890-2. Explanation of the Samāsa etc of the name This aspect is analysed into those stages which mark reunion after Karuṇavipralambha The stages are 24

Priyasandarśana, Sambhramākulatā, Pramodavṛddhi, Cittavismaya, Priyābhūbhāṣana, Jivite atilajjā, Priyopacchandana, Suhrd apekṣā, Vṛttāntakathana, Visrambhotpatti, Itikartavyayoga, Bāndhavāgama, Priyajanābhyupapatti, Gurujanasneha, Jñātī-abhinandana, Bhāgyapraśamsā, Naipathyādigrahaṇa, Purapraveśa, Nāgarīkakṣobha, Gṛhopagamana, Utsavānubhava, Dayitasāhacarya, Śṅgārapuṣṭi and Saukhyā-paramparā Two illustrations each up to the end of the chapter on p 901

कृष्णानन्तरस्यैवमुदाहरणपद्धतिः ।
प्रदर्शितानर्थवासो ममानन्यायमूढनाम ॥
अनन्तराणा सर्वेषामयमेव प्रकृत्यते ।
रतिर्विषमजास्मिन् हि निष्कम्पत्वं प्रपद्यते ॥

इति मतिमशेष विप्रलम्भस्वरूपोपहितनिजसमृद्धे इत्याप्यष्टाक्षरनाम् ।
रतिसमुदयरूपं जीवित पुष्पकेतो निवसतु मुकुटीनां सर्वदा मानमेव ॥

इति श्री + + शु० प्र० मानानन्तरादिप्रकाशो नाम पञ्चाविंशः प्रश्नः समाप्तः ॥

CHAPTER XXXVI. Pp 902-918.

Sambhogāvasthā.

Thus is the last chapter.

P. 902 Each of the four Sambhogas described above has four stages, which form the subject of this chapter. The four stages are Sattā, Abhivyakti, Anubandha and Prakarṣa.

Sattā is the mere origin of Rati on the meeting of the two

Abhivyakti is its clear perceptibility by the appearance of the Vyabhicārins and Anubhāvas as also the further development of Rati by the kindling Vibhāvas like Candra That is, Abhivyakti is the Samyoga of the Vibhāvas, Anubhāvas and Vyabhicārins with the Sthāyīn.

Anubandha is the continuation of the developed Rati in which the desired objects are sought after and the objects of dislike are tried to be avoided.

Prakarṣa is climax when Rati is said to have developed into the Śṛṅgāra rasa.

In these four stages, the four Upasargārthas of Sam, in Sambhoga, appear respectively Sattā exhibits Bhoga which is Saṅkṣipta ; Bhoga is Saṅkīrṇa in Abhivyakti, Sampūrṇa in Anubandha and Samyak in Prakarṣa.

Two are the main kinds of Sambhoga : Sāmānya, the Sambhoga of animals and birds, and Viśeṣa, the Sambhoga of Nāgarakas. This is a repetition. Illustrations for these two are given again. Explanations of the Vibhāvas etc., in the illustrations given here from the first and the third cantos of the *Kumāra-sambhava* Illustrations of the four Avasthās also are contained herein Sāmānya sambhoga is first explained and Viśeṣa sambhoga is taken up on p 909 .

Viśeṣa sambhoga is of 12 kinds in each of the four stages, Saṅkṣipta, Saṅkīrṇa, Sampūrṇa and Samyak.

Sattā in Saṅkṣipta . 12 kinds of Rāga : 4 kinds in a Sāttvika hero, viz., Haridrāṛāga, Rocanarāga, Kāmpilyarāga and Rūtirāga ; 4 kinds of Rāga in a Rājasa hero : Kusumbharāga, Lākṣārāga, Akṣībarāga and Māñjiṣṭharāga ; 4 kinds of Rāga in a Tāmasa hero Kardamarāga, Kaṣāyarāga, Sakalarāga and Nilirāga

P. 913 Abhivyakti and Saṅkara 12 kinds of Preman in this stage : Āvṛttavyāja, Anuvṛttavyāja, Parṇata-, Adhyāhṛta-, Kṛtrima-, Apakṣita-, Antar-, Bahir-, Ubhaya-, Bahu-, Nirvyāja-, and Sarva-vyāja. Illustrations up to p 916

Anubandha and Sampūrṇa. 12 kinds of Preman here : Dharmānubandha, Artha-, Dharmārtha-, Adharmārtha-, The seven remaining Anubandhas and the illustrations of all the twelve are here lost.

In addition to the above lost, the enumeration of the 12 varieties of Preman in the fourth and last stage of Prakarṣa and Samyak are lost. These varieties are termed 12 kinds of Prema pākas. When the text next begins on p. 916 we have the following Pākas illustrated: Picumandapāka, Kapittha-, Kramuka-, Kharjūra-, numbering four. Mṛdvikā pāka, Nāmekalapāka and Āmrapāka may be three of the eight lost. The other five are not known. The three are suggested on the evidence of the S. K. Ā., p. 609, chapter V.

The huge Śṅgāra Prakāśa ends here on p. 907, first with a eulogy on Kāma śṅgāra, the Prakarṣa of Rati

तदेतत् कामसर्वस्व तदेतत् वाङ्मयजीवितम् ।
य एष द्विप्रकारोऽपि रसः शृङ्गारसङ्गः ॥

The work then ends with the following eulogy on Bhoja's new Śṅgāra of Ahamkāra even as it began with the same

... .. तारका ।
अविदग्धा यथागोष्ठी नि (३) शृङ्गारा (तथाज्ञना) ॥
यथाशुमाली पी (वी) ताशुर्वयानचिहुंताशन ।
यथाऽप्रतापो नृपतिरशृङ्गारस्तथा पुमान् ॥
यथेन्दुना निशा भाति निशाभिश्च (यथा) (गरी) ।
(अज्ञताभिश्च शृङ्गारः) शृङ्गारेण तथाज्ञना ॥
यथा तटिदनम्भोदा पयोदस्त (टित विना) ।
(अहङ्कृतिर) शृङ्गारा शृङ्गारधानहङ्कृति ॥
रमः शृङ्गार एवैही भावा रत्यादयो मताः ।
प्रकर्षगामिनोऽपीह प्रेमगलानिभ्रमादिवन् ॥

The work then concludes with two benedictory verses, the same as found at the end of the S. K. Ā. .

इति निगदितभङ्गयानङ्गमवस्वमेतत् etc and यावन्मूर्च्छिहिमाशुरुन्दलश्रुति स्वर्वाहिनी
धूर्जटे: etc

इति महाराजाधिराजश्री भोजदेवविरचिते शृङ्गारप्रकाशे संभोगावस्था
प्रकाशो नाम षट्त्रिंशः प्रकाश समाप्तिमगमन् ॥

॥ समाप्तः शृङ्गारप्रकाशः ॥

CHAPTER VI.

THE S. K. Ā. AND THE ŚR. PRA.

The first work of Bhoja in *Alaṅkāra* is the *S. K. Ā.* In this work itself Bhoja has said everything he wanted to say specially as his own original contribution, and whatever he wanted to recast in his own way, he has done even in the *S. K. Ā.* But the *Ś. K. Ā.* was a small work and soon Bhoja wanted to write a bigger treatise, more especially to expound at greater length the subject of *Rasa* which had been treated in the *Ś. K. Ā.* in only one chapter, namely the fifth. Considering the subjects dealt with in both works, we can safely say that, as far as Poetics goes, the *Śr. Pra* adds substantially nothing new which is not contained in a brief manner in the *S. K. Ā.* itself. In this respect, one can call the *Śr. Pra* an elaboration, *Vistara* or *Vyāsa*, of the *Samgraha*, the *S. K. Ā.* As has been indicated in the section on the scope and scheme of the *Śr. Pra*, the *Ś. K. Ā.* restricts itself to a treatment of the last four-fold aspect of *Sāhitya*, namely, *Doṣa-hāna*, *Guna-ādāna*, *Alaṅkāra-yoga* and *Rasa-avīyoga* or *Rasa-anvaya*. These four form the essence of *Sāhitya*. The *Śr. Pra* starts with the definition of *Kāvya* as *Śabda* and *Artha* with *Sāhitya*, and treats in a thorough manner of all these three parts, *Śabda*, *Artha* and *Sāhitya*. The nature and varieties of *Śabda* and *Artha* are elaborately dealt with in six chapters. Then are taken up for an equally elaborate treatment the various kinds of relations—*Sambandhas*—existing between *Śabda* and *Artha*. These relations are twelve in number; eight of them are called *Śabda-sambandha-śaktis*, *Vṛtti* (*Abhidhā* or *Mukhyā*, *Gauṇī* and *Lakṣaṇā*), *Vivakṣā*, *Tātparya* (*Abhūdhiyamāna*, *Pratīyamāna* and *Dhvanī*), *Pravibhāga*, *Vyapekṣā*, *Sāmarthyā*, *Anvaya* and *Ekārthibhāva*. These eight relations are dealt with in two chapters, the seventh and the eighth. The subject-matter of these eight chapters at the beginning is entirely omitted in the *S. K. Ā.* and forms the additional matter in the *Śr. Pra*. After the eighth chapter begins the tail-part or rather the crowning part of *Sāhitya*, *Doṣa-hāna* etc., with which the *S. K. Ā.* begins. Thus the *S. K. Ā.* begins with the ninth chapter of the *Śr. Pra*.

The *Mangala Śloka* of the *S. K. Ā.* mentions the four-fold form of the Goddess of speech, namely, *Dhvanī*, *Varna*, *Pada* and *Vākya*.

अनिर्वर्णाः पदं वाक्यं शब्दास्वदच्युत्यम् । यस्याः सूत्रादिभेदेन वामदेवी तामुवाचम्हे ॥

S. K. Ā. I. 1.

We can take that, in this verse, there is indication of two of the subjects dealt with in the first eight chapters of the *Śr. Pra*, namely, *Pada* and *Vākya*. It is not known how Bhoja who set about his task in the *Śr. Pra* in an elaborate manner, catching thus way and that, all kinds of topics that seemed to have even a slight relation to Poetics, started only with *Pada* and did not

the relative reality of the words making a sentence. The second additional subject herein introduced is the enumeration, definition and illustration of forty-eight Vākya-dharmas. The rest of the chapter tallies wholly with the matter on pp. 3-42 of chapter 1 of the *S. K. Ā*. But there is a difference in manner; in the *Śr. Pra* Bhoja has to hurry over Doṣas, Guṇas and Alamkāras and hence, though there is substantially no difference between the sections on these three topics in the *Śr. Pra* and the *S. K. Ā*, Bhoja sets them forth elaborately in Kārikās and adequate Vṛtti in the *S. K. Ā* but rushes through them in the *Śr. Pra* in brief prose paraphrases of the *S. K. Ā* definitions. Here and there, there are a few additions. As for instance, while giving the Guṇas, their differences from the Alamkāras, the Alamkāras and their three varieties, explanatory passages and telling similes from the toilet of ladies are given in the *Śr. Pra*. Towards the end of the Śabdālamkāra section, some Kārikās making some general remarks on the twenty-four Śabdālamkāras are added in the *Śr. Pra*. These differences regarding the treatment of Guṇas and Alamkāras in the two works of Bhoja are pointed out in the sections on Guna and Alamkara also in this thesis. Further, just as the Doṣa section opens with a grammatical Śāstraic discussion on the reality of Padas in Vākya, so also the Guna section closes with a long Śāstraic discussion on Guna-vṛtti, Upacāra, Pramā, Bhrama etc.

In the fifth chapter of the *S. K. Ā*, Kārikās 1 to 3 give in a nutshell Bhoja's Rasa theory of one Śṛṅgāra-Ahamkāra-Abhimāna Rasa. This is elaborately set forth with arguments in the first part of chapter xi of the *Śr. Pra*. The additions on this topic in the bigger work are the arguments for this new theory and the refutation of the many old ideas on Rasa.

S. K. Ā chap v Kārikā 3 contains Bhoja's idea of Rasika, which is found expressed at some length in the 11th chapter of the *Śr. Pra*, as also in the Dhvani section of Chapter vii of the *Śr. Pra*.

S. K. Ā Kārikās 4-6 give the means of securing Rasa-aviyoga or Rasa-anvaya in a Vākya through Doṣa-hāna etc., i.e. through the avoiding of such grave flaws as Grāmyatā. These three verses of the *S. K. Ā* are stated in a plainer manner and with greater amplification, in the next section on Vākya-rasa-aviyoga-upāya on p. 356 (Vol. II). Then "Nānā-alamkāra-samsṛṣṭi" given in the 11th Kārikā of *S. K. Ā* v. is taken up by the *Śr. Pra*. A fine eulogy on Samsṛṣṭi as the greatest of Alamkāras is then given with a chain of similes and this is absent in the *S. K. Ā*. Then follows a classification of Samsṛṣṭi into two kinds, Pradhānāṅgabhāva and Samakakṣyatā with a grammatical discussion on the verse of Daṇḍin, *Līmatīva tamo'ṅgāni* etc. The whole of this discussion is found on pp. 639-642 of the *S. K. Ā* v. The next section explains "Nānāalamkāra samsṛṣṭi" and proves that Guṇas, Alamkāras and Rasas—all these three—are Alamkāras. This portion corresponds to pp. 612-639, *S. K. Ā* v. Then follow the verses of Bhoja on his new Rasa theory with explanation and illustration, and these are not to be found in the *S. K. Ā*. Then Kārikā 8 of *S. K. Ā* on the three Uktis

in Kāvya, namely, Vakra-ukti, Svabhāva-ukti and Rasa-ukti are taken up and elaborated in the *Śr Pra* Rasukti or Rasavadalamkāra or the Nispatti of Rasa from the Vibhavas etc., regarding the eight Rasas, forms the next topic in the *Śr. Pra* and this section is entirely a reproduction of *S K. Ā* v pp 512-515 The succeeding section of the *Śr Pra* refutes Bharata's theory of Rasa and establishes Bhoja's theory that Rasas are infinite and this is not found in the *S. K. Ā* The analysis of the one Rasa of Bhoja into three phases, the Pūrvā koṭi, Madhyamā avasthā and the Paramā kāsthā is then found reproduced from p. 613 of the *S K. Ā* The next section in the *Śr. Pra* is not found in the *S K. Ā*. It explains Bharata's Rasa sūtra and the Nispatti of Rasa with a series of attractive similes Then the *Śr Pra* illustrates the aspects and states of a Rasa,—Bhāva, Rasa, Utkanthā, Abhīsvanga etc., which are found here and there in the *S K. Ā* but not in this same order

Then begins the section giving the various ways of "Nāṇālamkāra saṁsṛṭi" which is reproduced with some slight change of order in the sub-sections from pp 615-639 of *S. K. Ā* v With this, Rasāviyoga in Vākya is finished and Rasāviyoga in Prabandha is then taken up A substantial part of this section is the classification of compositions into Drśya and Śravya and definition of all the varieties of these two classes and this is not found in the *S K. Ā* But Rasāviyoga in Prabandha is found briefly treated in the *S K. Ā* in Kāṅkās 126-137 (v) and the Vṛtti thereon which forms the closing section of the fifth chapter of the *S K. Ā*, pp 642-648

Chapter XII of the *Śr Pra* treats of the structure of Drama, the five Avasthās, the Sandhus, Vṛttis etc Though this subject is practically omitted in the *S K. Ā*, there is slight treatment of the subject in Kāṅkās 127-8 and the Vṛtti thereon on pp 643-7, chapter V

An account has been given above of what aspects of Rasa as related to Vākya and Prabandha treated of in the *S K. Ā* are repeated and elaborated in the *Śr Pra* in Chapters XI and XII There are yet portions of chapter V of the *S K. Ā* on Rasa which still remain to be elaborated in the *Śr Pra* These form the bulk of the *Śr Pra*, from chapter XIII to the end

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Chapter XVI *Śr Pra* deals with the Uddīpana vibhāvas of Rati. Only a little of this subject is found in the *S K Ā*, pp 527-529. In the *Śr Pra*

there is a vast survey of seasons, countries, time, arts and accomplishments, toilet etc

Chapter xvii, *Śr Pra*, Anubhāvas of Rati. The *S K Ā* gives them in chap. v. Kārikās 40-42 and on pp. 532-537. The *Śr. Pra* elaborates and adds new Anubhāvas, bringing here the Ritis, Vṛttis and the Pravṛttis as Anubhāvas born of the Buddha. The major part of this chapter is not found in the *S K Ā*.

Then begins a new section in the *Śr Pra*, with chapter xviii and ending with chapter xx. This section treats of four Śṛṅgāras, of the four Puruṣārthas and is entirely omitted in the *S K Ā*. But some topics in chapter ix on Kāma śṛṅgāra, i.e., Love, can be found here and there in the fifth chapter of the *S K Ā*.

The latter part of chapter xxi is on Nāyaka, Upanāyaka and Pratināyaka, Nāyikā, and the several qualities of these. The corresponding portions of the fifth chapter of the *S K Ā* are pp 587, 588, 604-6 and 606-608, as also Kārikās 122-123.

With chapter xxii begins a further elaboration of Śṛṅgāra. In chapter xxii 64 kinds of Anurāga are given and these are additions not found in the *S K Ā*.

Then are given in the same chapter eight forms of Love, Nitya, Naimittika etc, which are contained in *S K Ā* v Kārikās 97-8, and on pp. 581-584. In the *S K Ā*, these are called "Mahardhis" of Love; here is a rare case of the *Śr Pra* attempting at greater brevity, the *S K Ā*. has twelve varieties which the *Śr Pra* reduces to eight, but the additional four are not left out. A large number of sub-varieties of these eight given in the *Śr Pra* are almost ignored in the *S K Ā*.

Another wave of a greater amplification of Love now rises in chapter xxiii Śṛṅgāra in its two aspects, Sambhoga and Vipralambha, with their four kinds are here dealt with. The corresponding part of the *S K Ā*. v. is on pp 537-545.

Chapter xxiv, vol. IV, *Śr Pra*, gives the Etymology, Nirukti, of the word Vipralambha and of the names of its four forms, Pūrvānurāga etc. This Nirukti is a subject which has already been dealt with at length even in the *S K Ā*, the additions in the *Śr Pra* being in further classification and illustration. The corresponding part of the *S K Ā* is chap v Kārikās 93-96 and pp 575-581.

Chapter xxv speaks of Pūrvānurāga through Darśana and Śravaṇa, in connection with which Bhoja digresses at length into the Pramāṇas, Pratyakṣa etc. Though this subject, in the main, must be said to be omitted in the *S K Ā*, there is mention of three kinds of Jñāna—Drṣṭa, Śruta and Anumita under the head "Parīkṣa of Rasa" on pp 525-6, *S K Ā* v.

Chapter xxvi of the *Śr Pra* is lost, it, no doubt, dealt with some aspect of Pūrvānurāga but we are not able to say whether it contains entirely new matter or not, and to what part of the *S K Ā* v it corresponds.

Chapter xxvii of the *Śr Pra.* is called Abhiyoga and its contents are not available in the *S. K. Ā*. There is yet a very brief mention of the subject under the head "Parīṣṭi of Preman," Kārikā 54 and on pp 548 *S. K. Ā*.

Chapter xxviii of the *Śr Pra* describes Dūtas, their varieties and their work. This huge subject covering a big chapter in the *Śr Pra* is briefly dealt with in the *S. K. Ā.* along with Abhiyoga as one of the Parīṣṭis of Love. See Kārikā 54 and p 550, chap v *S. K. Ā*.

Chapter xxix can be said to contain matter not found in the *S. K. Ā*. It gives 48 aspects of Love (*Pūrvānūrāga*). However, two of these 48, namely, Dūta sampreṣaṇam and Dūta praśnaḥ, are found on p 550, chap v, *S. K. Ā* under the head "Vipralambha parīṣṭi."

Chapter xxx of the *Śr Pra* dealing elaborately with the nicely distinguished minor moods in 'Māna' is represented in the *S. K. Ā* only by a single śloka illustrating Māna on p 538. The same is the case with Pravāsa and Karuṇa Vipralambhas treated in the *Śr Pra* in two big chapters xxxi-xxxii, which are merely mentioned and illustrated on pp 538-9, *S. K. Ā.* v.

Chapter xxxiii of the *Śr Pra* is on the Nirukti of the word Sambhoga. This is an amplification of *S. K. Ā* v Kārikās 77-78 and the Vṛtti on pp 562-5.

Chapters xxxiv and xxxv treat of the four Sambhogas after the four Vipralambhas and these form an amplification of *S. K. Ā* Kārikās 89-92, and Vṛtti on pp 540-2 and 565-574. The several 'love-galas' in the 34th chapter are given under the head "Prakīrṇaka" in Kārikās 93-96 and explained and illustrated on pp 575-581, *S. K. Ā* v. In the *Śr. Pra.* two or more illustrations are given for each and the list is swelled with the addition of some more items to a total of Bhoja's favourite number 64. Similarly, in chapter 35, 48 stages through which Māna disappears, 24 stages through which Pravāsa comes to an end, and another 24 stages from Death to Re-union are all additions of the *Śr Pra.* not found in the *S. K. Ā*.

Chapter xxxvi, the last. This deals with the four stages of Sambhoga, Sattā, Abhiyayakti, Anubandha and Prakarṣa. These are given in *S. K. Ā* v Kārikās 13 and 25-27 and on pp 488-491.

In the *S. K. Ā* Śṅgāra-ābhūsa is not classified as Sāmānya Sambhoga but is so done in the *Śr Pra* where Bhoja divides Sambhoga into Sāmānya, i.e., of animals and Viśeṣa, i.e., of Nāgarakas. Other topics dealt with in the last chapter are 12 kinds of Rāgas, 12 kinds of Vyājas, 12 kinds of Anubandhas and 12 kinds of Pākas. Of these 3 Pākas are mentioned under the head "Pāka bhaktis" in Kārikā 124 and illustrated on p 600, *S. K. Ā* v; similarly only 3 Rāgas are mentioned under "Rāga bhaktis" in *S. K. Ā.* Kārikā 124, and pp 609-610 so also only 3 Vyājas in *S. K. Ā.* Kārikā 123, and pp 610-611 and only 3 Udarkas under the head "Udarka bhaktis" in Kārikā 125 and on pp 611-2.

In the fifth chapter of the *S. K. Ā* Bhoja has formulated the whole subject of Rasa under certain heads given in Kārikās 9-12. As a whole, all these conditions of Love are called "Rasa-anvaya-vibhūti"; and we have the subjects put under some kind of names like Rasa-viśeṣa, Rasa-pariśeṣa, -Pariṣṭi, Nirukti, Prakīrṇa etc. These names are not regularly utilised in the *Śṛ. Pra*

The agreements and differences between the *S. K. Ā* and the *Śṛ. Pra.* can also be seen clearly by perusing the section in this thesis giving a detailed notice of the contents of the *Śṛ. Pra*

At the end of the *Śṛ. Pra.* there are some Anuṣṭubh verses on Bhoja's Ahamkāra-Śṛīgāra Rasa and these are not available in the *S. K. Ā*

The *Śṛ. Pra.* closes with the same two verses found at the end of the *S. K. Ā*.

CHAPTER VII

KĀVYA AND NĀTYA

‘अनोऽभिनेतृभ्यः कर्तव्येनैव बहुमन्यामहे, अभिनयेभ्यश्च राज्यमेवेति ।’

Bhoja Śr. Pra Ch I.

There is a consensus of opinion among literary critics in considering Drama as the greatest form of literature. It is also interesting to note in connection with this enquiry the historical fact that Poetics rose out of Dramaturgy. Aristotle's Poetics considers Tragedy, a type of drama, as the greatest form of Poetry. Among writers of the Sanskrit *Alaṅkāra Śāstra*, it is Vāmana who first said, that among compositions, the dramatic is the best, for it is variegated and hence complete or full and wonderful like a picture.

“सन्दर्भेषु दशरूपकं धेयः । तदि चित्रं, चित्रपटवद् विशेषगान्ध्यात् । ततोऽन्यभेदश्च-
ततो दशरूपकादन्येषां भेदात्मा कृमिः कल्पनमिति । दशरूपकस्य हि इदं सर्वं विन्दितं, यदुत कथान्या-
यिके महाकाव्यमिति ।” *K A Sū and Vṛtt* 1 3, 30-32

It is only from drama that other kinds of composition, *Kathā*, *Akhyāyikā*, *Mahākāvya* etc., are derived. The Sanskrit critics do not engage themselves on this question on the historical aspect—whether Poetry, rhapsodic, epic or religious lyric appeared first or dramatic dialogues. It is from the point of view of literary perfection that the question is answered by Vāmana that Drama it is that is the perfection and the rest, epic story etc., are its modifications. The one reason Vāmana explicitly gives for considering Drama as *Śreyas*, best, is that, like a picture, Drama is variegated or wonderful by the complete presence of everything. What is the significance of this comparison of Drama to picture and what is the meaning of the term *Vācā-sākalya*? What are the *Vācās* or various items making up literary compositions? What are those characteristics which are missed in *Mahākāvya* or *Kathā* but which are present only in Drama? These points are not explained at length by Vāmana. Poetry, story or any kind of narration has to be dramatic if it is to be powerful and effective in appeal, its characters must live as in Drama where living persons personate the characters. This quality of reality which is in Drama—resembling a return to the life of the story, is not found in *Kāvya* which is not *Dṛśya* enacted and seen but only *Śravya*—read and heard. Perhaps it is this visibility and reality approaching the nature of happenings in the world which we actually see with our eyes that is suggested in Vāmana's comparison of Drama to picture.¹

1. Vide my paper on *Some Sanskrit Texts on Painting* in the *IIIQ* Vol. IX, p. 901

which presents the thing to our eye and appeals directly like the world. But the Drama cannot be considered greater for this reason alone. For the dramatist lacks the convenience of the epic or narrative poet who describes the emotions etc., and this description is impossible in Drama. It is on this point that SCHLEGEL distinguishes Drama and Poem; the latter has the poet's explanations while the former is devoid of these and has instead actors etc. Explanations of moods and situations which are now done by many English dramatists to-day by lengthy stage-directions which portend the steady annihilation of the difference between narration and Drama are really unnecessary in Drama, for the reality created by persons coming in dress in their moods and acting their feelings concretely renders such explanations superfluous. So it appears that in point of appeal to the audience, the Drama seems to achieve the purpose more quickly, more directly and more effectively. One can explain Vāmana's remark that Poetry, Story etc., are modifications of Drama: epic or narrative poetry is only Drama re-told with the filling up of the gaps between scenes and supplementing with narrative explanations. It is also true to say that all men are not able to understand the passing scenes in Drama, and need explanatory links. To these, the narrative is easy understanding and gives sure Rasāsvāda. The epic contains within it all varieties of poetic composition—descriptive, lyrical and dramatic. Such process of reducing all types to any one chosen according to one's own liking is possible in the case of every type. Thus, John DRINKWATER, writing a book on the lyric, deems all poetry lyrical. One can similarly speak of all types in terms of any one. Surely there is truth to an extent in all such contentions. DRINKWATER's case for all poetry being lyrical can be supported by the observations of our Sanskrit writers also. Through the pretext of characters, it is really the poet who speaks, for, as man, he has the idea of the probable and of the emotions to which he also is liable. That is, the poet universalises and it is because of this universalisation that a reader or a spectator is able to hold concourse with poetry or Drama.

“ नायकमुत्तेन कपिरेव मन्त्रयते, निश्चिनोति चेति केचिद् । ”

Namāśādhu on Rudraṭa, xiii, p 169.

“ न हि महाकविभिः वार्त्ताकिप्रमुखैस्त्रिभुवनदृष्टया रामादीनामवस्थाः प्रातिस्विका निरूप्यन्ते किन्तु रामादिकथाश्रयतया परिकल्प्य स्वप्रतिभाप्रभायलब्धाः सर्वसाधारणा इति । ”

Kumārasvāmin on Vidyānātha's *Pratāparudriya*; Bāḷamanoranā, Edn p 205

Thus poetry, by its very nature, from the point of view of its origin in the poet and from that of its end in the appeal to the heart of another man, the reader or the spectator, is lyrical. Therefore, it seems that all attempts at such bringing of other types under one considered as the greatest, exhibit only expressions of opinions and not absolute truth. Each type of literature is so called only because, as Abhinava says in connection with

the classification of Drama into heroic, social comedy, farce etc¹ of the comparative preponderance of a certain feature, by virtue of which characterising feature the type gets that name, lyric, epic, dramatic and so on. As a matter of fact, each type contains aspects of all other types also. So when Vāmana praises Drama as the best form of literary composition, it is his opinion, an Arthavāda-like observation, which can be supported but which is not absolutely true.

Following the trend of Vāmana's thought, we have the greatest Sanskrit literary critic, Ācārya Abhinavagupta, claiming Drama as the perfection of literary composition. He says that full Rasa-realisation, रसास्वादस्योत्कर्षः, cannot be had in stray verses, Muktakas, because all the various conditions rousing Rasa, namely, the excitant, the ensuant and the accessory emotional conditions are not fully present there. Therefore, it is only in a full poem or a full story—a Prabandha—that complete Rasāśvāda is possible. Much more than from a Prabandha is the Rasāśvāda complete when a Drama is presented. For, as we said above, Drama tries to give us as great an approach to reality as possible, as approximate a reproduction of the world as possible.

“तच्च (रसास्वादोत्कर्षकारक विभावादीनां समप्राधान्यम्) प्रबन्ध एव भवति । वस्तुतस्तु दशरूपक एव । यदाह वामन —“सन्दर्भेषु दशरूपक श्रेयः । तद्विचित्र चित्रपटवद् विशेषसाक्षन्यात् ।” (का. अ. सू. and शृ. १३ ३०-३१)” *Abhi Bhā Gaek Edn I p 288*

Therefore it is that while explaining the minor poem or the stray verse (Muktaka), one has to give out the context etc., thereby supplying the conditions among the Vibhāvas etc., which are lacking in the verse itself. The dress, movement and other actions are wanting in a poem and hence these are made up by description. Thus Rasāśvāda is primarily and supremely got only from Drama, next to it from a Mahākāvya, and lastly, from the minor poem and the stray verse.

“तद्रूपसमर्पणया तु प्रबन्धे भाषावेषप्रवृत्तयौचित्यादिकल्पनात्, तदुपजीवनेन मुक्तके । तथा च तत्र सहृदयाः पूर्वापरमुचितमत्र परिकल्प्य ‘ईदृशं वक्तुं अस्मिन्नवसरे’ इत्यादि बहुतर पीठपन्थरूपं विदधते ।” *Abhi Bhā Gaek Edn I p 288*

Abhinava again expresses himself to this effect that Drama is literature *par excellence* because from it only is full Rasa-realisation possible. (p 292 Gaek Edn *Abhi Bhā*) If we realise Rasa in Kāvya also, it is because of the intrinsic dramatic quality of the poem. The poet's powerful descriptions give such vitality to the narration that the whole poem begins to live like enacted drama before the mind's eye.

“काव्यं तावन्मुदयतो दशरूपकमेव ।
वाच्यं च नाट्यमेव ।

+ + +
p 292 *Abhi Bhā Gaek Edn I*

1. Vide p. 286 of my article on *Daśarūpaka* in *JOR*, VII, pp 277-290

Shortly after Abhinava, Bhoja, the author of the *Śr. Pra.*, expressed his view that he regarded the poets and the poems as greater than actors and acting. He says at the very beginning of his work : "Rasa is realised by the audience when presented by clever actors ; or when they are meditated upon as described by poets in their poems. In this respect, things are not so charming when they are seen directly as when they are narrated by men of gifted speech. Therefore, we regard the poets as greater than the actors ; their poetry, (poem or text of the Drama) as greater than acting."

“स (रसः) च अनुभवंकगम्यराद् असर्वविद्यत्वाच्च दुरवमेयः । सम्यग्भिनयेषु वा विदग्ध
शैल्यैः प्रदर्श्यमानः सामाजिकैरवधार्यते । प्रयत्नेषु वा महाकविभिः यथावद् आख्यायमानः विदुषां
मनीषाविषयमवतरति ।

तत्र न तथा पदार्थाः प्रत्यक्षेण प्रतीयमानाः स्वदन्ते, यथा वाग्मिनां वचोभिरावेद्यमानाः ।
तदाह—

अत्यण्वेसा णवि तद् नित्तविभास कुणन्ति सचेविआ ।

अह उण ते उमिळ्ळन्ति सुक्कविआदिं सुसीसंता ॥”

[अर्थनिवेशाः नापि तथा चित्तविक्रान्ते कुर्वन्ति दृष्टाः ।

यथा पुनस्ते उन्मीलन्ति सुक्कविचोभिः कथ्यमानाः ॥]

अतोऽभिनयेनृम्यः कर्त्तव्येव बहुमान्यामहे; अभिनयेभ्यश्च काव्यमेवेति ।”

Śr Pra. Mad MS. Vol I, Chap. 1 pp. 3-4.

Sanskrit Alamkāra Śāstra has no separate name for the dramatist ; he is also Kavi, poet, drama also is called poetry, Kāvya. Bhoja here says that he prefers poets and poetry to actors and acting. The art of giving the reality before us through action, Bhoja considers, is not so great as the art of the poet-dramatist who wrote the drama and made it sufficient for Rasa-realisation, even without the aid of the actor's art coming in to interpret or aid or supplement the poet's art in the Drama.

When Bhoja says that things are not so charming when seen actually as when they are received, touched by the magic of those who are gifted in speech, what strikes us on the surface is that Bhoja is here distinguishing Nature and Art and that he is discussing the question of the former becoming the latter through the process called representation. But what Bhoja really tries to distinguish here is, as can be seen from his conclusion, the actual ocular witnessing of a drama from the text of the drama which is the work of the poet's genius. So it is that he concludes that he esteems the poet and his drama more than the actor, the producer, their acting and stage machinery. This position, however, differs only slightly from that of Bharata and Abhinavagupta. Nāṭya means the enacted drama and so it is that Bharata devotes

1. “सचविआ” in the Gāthā is translated into “दृष्टाः” in Sanskrit, on the basis of Lakṣmīdhara's *Śaḍbhāṣācandrikā*, p 197 giving “सचवद्” as an Ādeśa for “पश्यति” “Dṛṣṭāh” fits in with the sense.

attention to the building of the theatre, to musical accompaniment, to action and to the delivery of the speech. Otherwise he could have stopped with *Rasa*, *Kāvya-bandha* and the *Daśarūpaka* chapters. When Abhinava says that it is from Drama that complete *Rasa*-realisation is got, he means the enacted drama, for he speaks here of the make-up, the intonation (*Kāku*) in the delivery of the speech etc. But the Sanskrit critics are not so uncritical like some European critics as to say that the dramatist is nothing, that the dramatist's glory is in finding out his actor to interpret his play and that acting, the stage paraphernalia, theatre architecture etc., are more important than dramatic poetry or literature.

The question has been long discussed in the West. Fortunately we have a fine article by J. E. SPINGARN on this very subject, giving us definite details on this very question, the title of the essay however being "Dramatic Criticism." First of all, it should be remembered that our Aristotle, namely, Bharata, dealt with drama not only as the art of the genius called poet but also as the art, in part, of the producer and actors. Bharata speaks of the appropriateness of dress, the *Nepathya-rasa* is one kind of *Rasa*, says Mātrigupta,¹ but Bharata views that question as settled that drama is first the art created by the poet-dramatist and then the art presented by the actors. A serious controversy as seen in the West whether it is not the art only of the actor, whether it is not more an art of the actor than of the poet-dramatist or whether it is, as held by the other extremists, purely an art of the poet-dramatist, never faced the Sanskrit writers. Bharata's followers and commentators answered the question most sanely. Before coming to this answer, as seen in the works of Abhinava and Bhoja, we shall survey the views of the European critics.

Aristotle himself was responsible for starting the discussion. For he held the view that Tragedies might be acted and effectively too, but acting, dress etc., have really nothing to do with the greatness of the tragedy. Of *Āhārya-abhinaya*, dress and scenery, he said: "This has an emotional attraction of its own, but of all the parts it is the least artistic and connected least with the art of poetry. For the power of tragedy, we may be sure, is felt even apart from representation and actors. Besides, the production of spectacular effects depends more on the art of the stage mechanist than on that of the poet." In chapter xiv he said that a great drama need not be acted at all and can affect us even as it is read. Surely it is only inferior drama that needs light effects and spectacular scenery. Aristotle said: "For the plot ought to be so constructed that even without the aid of the eye, he who hears the tale will thrill with horror and melt with pity at what takes place." Again in chapter xxvi, he said that tragedy like Epic Poetry produced its true effect even without action, it revealed its power by mere reading.

1. Quoted by Rāghava Bhaṭṭa in his commentary on the *Sūktantala*—See p. 113, Vol. XI, *JOR*, Madras, my article on Number of *Rasa*.

One Lodovico Castelvetro, an Italian scholar who translated Aristotle with a critical commentary in A.D. 1570, disagreed with Aristotle. He said :

(i) It is not true that tragedy produces equal effect when read as well as when acted.

(ii) When acted, learned and ignorant alike follow it, whereas only the learned can follow and appreciate it by merely reading it.

(iii) Drama is for the stage, to be acted, and this fact shall form the basis of any dramatic theory.

This at least, Castelvetro said that when a dramatist wrote a drama he had to keep in view that it was to be acted before an audience. He granted that the cultured could feel its power by mere reading but he opined that acting the drama is the general rule, for all the world is not cultured. Another writer named Didotot went further and said in his work called "Entretiens" that the essential part of the play was not created by the poet at all but was created by the actor. Still further went the playwright, GRILLPARZER who attacked the "read drama", with relentless contempt for all fine writing, poetry, soliloquy etc., which, according to him, did not contribute to action. He considered that there can be no distinction between the theatrical and the dramatic. Then there was the age of "theatricalism rampant" beginning in France in the middle of the nineteenth century. SPINAGAN characterises this stage of dramatic criticism as "dramatic materialism".

As against this opinion, coming down to modern times from Castelvetro, there was a persistent view, promulgated by Aristotle himself, as pointed out above, which did not condemn stage, action, producer and actor but gave them their proper place, which was however only next to that of the poet-dramatist who created the Drama. And this view agrees perfectly with that of Bharata and Abhinava and other Sanskrit writers. Bharata, by his encyclopædic treatment of 'Drama' as well as of 'Theatre', took into consideration both the poet and the actor.¹ Abhinava, his greatest exponent, says that Drama is the greatest form of literary art, for, from Drama alone is complete Rasa-realisation possible. Only when actors take parts and speak with appropriate dress, accent etc., do all emotional conditions get fully presented i.e., in Abhinava's language, the Sama prādhānya, equal importance, of Vibhāvas (excitants and object of emotion) Anubhāvas (ensuants) and Sañcārins (crossing feelings) is had only in the enacted drama. The fullest Rasāśvāda—Rasa-āśvāda-utkarṣa—is thus got *first in the enacted drama*. There is some truth in Castelvetro's contention that Drama needs to be enacted if one means to give its joy to the uncultured as well as the cultured. The cultured can, he ac-

1 Bhoja also is not an extremist. Though he considers the text of the Drama, the Kāvya, which is the work of the poet's genius, as greater than actors and acting, we know from reliable authorities like Śāradātanaya, Śārngadeva, Pārśvadeva and other Nāṭya and Saṃgīta writers that Bhoja wrote another work dealing with action and music and other subjects of Nāṭya Sāstra.

cepts, relish a play by merely reading it whereas to the uncultured, presentation of play on the stage by the actors alone carries understanding. Somewhat similar is the position taken by Abhinavagupta. It all depends upon the nature of the audience. Everybody is infected with the emotions when a play is acted but he who can relish it by reading alone must be highly cultured. Says Abhinava that the more a man is Sahrdaya,¹ the more he is attuned to aesthetic impression from literature by constant literary habit, the more mirror-like his heart is as a consequence of constant study of poetry, the more easily is this Rasa roused. Such a Sahrdaya can enjoy drama even by reading it. Even when stray verses are read he quickly understands the setting etc., his mind fills up the missing emotional conditions, and he enjoys it completely, whereas for another of a less cultured and less attuned heart, a lot of prefatory explanation is necessary to make the stray verse relishable. Similarly a drama also, if it has to be understood by less cultured souls by mere reading, has to be explained.

“किन्तु समप्राधान्य एव रसास्वादस्योत्कर्षः । तच्च प्रबन्ध एव भवति, वस्तुतस्तु दशरूपक एव । यदाह वामनः—‘सन्दर्भेषु दशरूपकं श्रेयः । तद्विचित्रम् । चित्रपटवद्विशेषसाकल्यात्’ (I-III ३०-३२) । तदुपसमर्पणया तु प्रबन्धे भाषाविषयप्रत्युत्थितव्यविकल्पनात्, तदुपजीवनेन मुक्तम् । तथा च तत्र सहृदयाः पूर्वापरमुचितं परिकल्प्य ‘इदं यत्र यत्ना अस्मिन्नवसरे’ इत्यादि बहुतरं पीठबन्धनं विदधते । तेन ये काव्याभ्यासप्राक्तनपुण्यादिहेतुबलात् [इति] सहृदयाः, तेषां परिमिताविभावाद्युन्मीलनेऽपि परिरुद्ध एव साक्षात्कारकत्वं काव्यार्थं स्फुरति । अत एव तेषां काव्यमेव प्रतीन्युत्पत्तिरुद् अनपेक्षितनाट्यमपि ।” *Abhi Bhā* Chap VI, p 288, Gaek Edn I. Even in the case of the Sahrdayas, there are times when their hearts are turbid and minds distracted—Kaluṣa vikṣipta. So much so that not only do the dramas not infect them when read but they do not, even when enacted. Therefore it is that the Sanskrit critics first posit that to appreciate poetry and drama one has to be first of all a Sahrdaya, and not all are Sahrdayas, secondly even Sahrdayas are not influenced by drama when they are distracted. Abhinava says that it is to remove such distractions, to increase receptiveness and even to make an Ahrdaya into a Sahrdaya that the preliminaries, music and other operative elements, and the peculiar atmosphere of the decorated theatre are intended. “Nija sukhādi vivaśibhāva” is a *vighna* or obstacle to Rasa-realisation and it has to be removed by music etc.

“निजमुखादिविवशीभूतश्च कथं वस्तुवन्तरे सखिद विभ्रामयेदिति तदुपप्रत्युद्भवोद्भवाय प्रतिपदादनिष्टे साधारण्यमहिम्ना सकलभोग्यत्वमहिष्णुभिः शब्दगोविषयमयः आलोचनानविविचित्रमण्डपविश्वगणिष्ठादिभि उपरजनं गमाधित, येन अहृदयोऽपि सहृदयैर्मन्यप्राप्त्या सहृदयीक्रियते ।” *Abhi Bhā* Gaek Edn I pp 282-283

1 The Sahrdaya, Abhinava defines, as one whose heart has been made transparent (receptive) like mirror b) constant ‘chewing’ of poetry and who is therefore able to become immediately the emotion that is portrayed.

“येन काव्यानुशीलनभ्यामवशाद् विशदीभूते मनोमुचुरे वर्णनीयतन्मयीभवनयोग्यता ते हृदयसवादभाज सहृदयाः ।” *Locana on Dhara A* p 11

and scenery ; otherwise an interpreter has to explain the sequences Bhaṭṭa Tauta points out that Rasa is realised when the emotional conditions of Vibhāvas etc., are powerfully realised, they can be realised in that manner surely in a drama which depicts to the eye all those conditions rousing the Rasa. Drama gives a Pratyakṣa-sākṣātkāra which is not available from poetry but a powerful poet's expression makes his descriptive and narrative poetry have such life as will equal the life which drama enacted before the eye has Thus there is little *essential* difference between Kāvya and Nāṭya

“प्रयोगव्यवसाये कव्ये नास्वादसम्भव ।”

“वर्णनोत्कलित्राभोगप्रदीपनया सम्यगर्पिता ।”

उद्यतकान्ताचन्द्रायाः भावाः प्रत्यक्षवन्स्फुटाः ॥”

Bhaṭṭa Tauta quoted in the *Abhi Bhā* Gaek Edn I, p 292

Therefore to the cultured soul of the Saṅgdaya, there is no difference between un-acted drama and poem When a drama is not acted but yet can be relished as keenly, by mere reading, it is only Kāvya and it is supremely the art of the poet's genius only It gets its vitality by the genius of the dramatist A great drama needs no actor, no theatre Its greatness can be felt by mere reading in a corner of a room As Aristotle says “Tragedy like Epic Poetry produces its true effect even without action, it reveals its power by mere reading” Dryden tells us that it is his ambition to be read which he considers as surely ‘the more lasting and nobler design’ A great French scholar, Dacier (end of the seventeenth century) admits that while stage decoration etc., add to the beauty of the play, they make the piece in itself neither better nor worse In the middle of the next century Voltaire says (in the Notes to the Tragedy of Olympe) “What has the stage decoration to do with the merit of the poem? If the success depends on what strikes the eyes we might as well have moving pictures” At the end of the same century, Pye, in his commentary on the Poetics, says that good tragedies affect us as forcibly even while read in a room Their effect is independent of the stage effect-Lessing, the German writer, in his work on Dramaturgy, expresses himself similarly that “there is no real relation between elaborate scenery or splendid theatrical edifices and great drama itself” Too much emphasis on the stage craft and scenic extravaganza is ‘theatricalism rampant’, this has nothing to do with drama What have these to do with real dramatic worth when critics are of opinion that even such an important accessory as the art of acting itself has little to do with the greatness of the drama whose beauty can be realised even by reading? He is really a great poet who creates dramas whose influence is had even when he is read LAMB even says that a great play cannot be properly acted “A masterpiece is rarely as well represented as it is written, mediocrity always fares better with the actors” Therefore by Anvaya and Vyatireka, it can be maintained that first and last, a great drama is the creation of the genius of the poet-dramatist Really great dramas need no acting, and acting, however great, cannot make insipid plays great According to Bhaṭṭa Tauta, the greater the poet's power

of description, the lesser grows the need for presentation by actors. For Rasa-realisation is had when we see things powerfully living before our eye, physical or mental. And this can be accomplished either by acting and production or by the inherent dramatic power of the piece. If it is not there already as a result of the Prauḍhi of a poet's genius, no amount of Prayoga by actors can create that Pratyakṣāyamānatva. Therefore all Nāṭya is Kāvya, the art of the poet, and not of the actors. So it is that Bhoja says that more than actors and acting, he esteems poets and poetry or drama.

“अनोऽभिनेतृभ्यः कवीनेव बहुमन्यामहे;
अग्निरवभ्यश्च काव्यमेवेति ।”

CHAPTER VIII

SĀHITYA

‘शब्दार्थौ सहितौ काव्यम्’

Bhāmaha I 16

- I Introduction
- II Beginnings Early history of the concept, Bhāmaha, Mukula, Pratihārendurāja, Rājaśekhara and Kṣemerdra
- III Bhoja's conception of Sāhitya.—*Sr Pra* & *S. K A*
- IV. Śāradātanaya follows Bhoja
- V. The Sāhityamīmāṃsā, its interpretation of Sāhitya following Bhoja, in a way, five stages of Sāhitya
- VI. Kuntaka's definition of Sāhitya.
- VII Bhoja's and Kuntaka's conception of Sāhitya comparison and contrast : Bhoja's Sabdārthaguna-‘Sammitatva’ compared to Kuntaka's Sāhitya
- VIII Conclusion MEYNEL, Vidyādhara, Nīlakanṭha dikṣita, Parāśarabhaṭṭa and Kālidāsa on this Sāhitya

The concept of Sāhitya had a grammatical origin It became a poetic concept even as early as Rājaśekhara, as far as we can see at present, the *Kāvyamīmāṃsā* is the earliest work to mention the name Sāhitya and Sāhitya vidyā as meaning Poetry and Poetics Even after him, grammatical associations were clinging to the term up to Bhoja's time. Kuntaka, about the time of Bhoja himself, was responsible for divesting Sāhitya of dry grammatical associations and for defining it as a great quality of the relation between Śabda and Artha in Poetry Sometime afterwards was written by Ruṣyaka or Mankhuka a work called *Sāhitya-mīmāṃsā*, which was the first work on Poetics to have the name Sāhitya Afterwards Sāhitya became more common and we have the notable example of the *Sāhitya-darpana* of Viśvanātha*

Sāhitya is derived from the word ‘Sahita’, “united together” सहितयो-
र्भावः साहित्यम् । All literature is made of the material of word and sense united
together and so also is Poetry The earliest definitions of Poetry are material,
giving us the substance of which Poetry is made, namely, śabda and Artha
Bhāmaha says

शब्दार्थौ सहितौ काव्यम् K. A I 16

This is the starting point and no one can ignore this essential element, so
long as Poetry is a kind of expression, expressed through the medium of
language. So Rudraṭa follows with his indication of the nature of Kāvya—

1 Vide my article on Knyā Kalpa, with a Note on the Evolution of the Names
of the Alamkāra Śāstra in the *JOR*, Madras. Vol VIII, part. 2

ननु शब्दार्थौ काव्यम् and many later writers like Mammaṭa and Vidyānātha define Poetry through Śabda and Artha. Even after the establishment of the Ātman of Poetry, Śabda and Artha were taken as the body of Poetry. The two are inseparable and always go together, the one meaning the other. No literature, no talking even, is possible without the two. But there seems to have been in the early period of Poetics a view on this grammatico-poetic question that of the two elements of Śabda and Artha, the former is more essential and important. It is perhaps to answer this view that Māgha says in his poem, the *Śiśupālavadha*, that a discerning man will pay equal regard to Fate and Self-exertion, and a poet will, to both Śabda and Artha.

शब्दार्थौ सत्कविरिव द्वयं विद्वान्वेक्षते । II. 86

Māgha here emphasises that Śabda and Artha are of equal importance. It is to this same controversy that Bhāmaha refers in chapter I and replies like Māgha

रूपकादिमलद्वारं बाह्यमाचक्षते परे ।
मुपा तिहा च व्युत्पत्तिं वाचा बाष्पान्त्यलङ्कृतिम् ॥
तदेतदाहुः सौमन्यं नार्थव्युत्पत्तिरीदृशी ।
शब्दाभिधेयालङ्कारभेदाद्वि द्वयं तु नः ॥

It is immediately after this that Bhāmaha says that both Śabda and Artha, united together, form Kāvya. शब्दार्था सहितौ काव्यम् । It is meaningless to emphasise either Śabda only or Artha only, to call the one as Abhyantara and the other as Bāhya. Quoting the above-given verses of Bhāmaha and knowing full well the complete significance of the immediately following observation of Bhāmaha शब्दार्थौ गहितौ काव्यम्, Kuntaka thus concludes : तेन शब्दार्थौ द्वौ संमिलनौ काव्यमिति स्मृतम् V / I p 10 Earlier also Kuntaka says :¹

“शब्दार्था काव्यम् ; वाचको वाच्य चेति द्वौ संमिलनौ काव्यम् । द्वावेकमिति विचित्रैवोक्तिः । तेन यत्केपाभिन्नं कविकौशलमन्यतरामनीयानि शयः शब्द एव केवलं काव्यमिति, केषांचिद् वाच्यमेव रचनावैचित्र्यचमत्कारकारि काव्यमिति, पक्षद्वयमपि निरस्तं भवति । तस्माद् द्वयोरपि प्रतिनिधिमिव नैलं, तद्विदाहादकारित्वं वर्तते, न पुनरेकमिदम् ।” V / I. p 7 De's Edn

In another way, the very late writer Jagannātha emphasises Śabda to start with, though he includes Artha also in his definition of Poetry. He defines Poetry as Śabda that gives such an idea, Artha, as is productive of non-worldly æsthetic bliss when contemplated upon रमणीयार्थप्रतिपादकः शब्दः काव्यम्. Jagannātha further justifies himself that Śabda it is that is called Kāvya and not Artha also, because we say in the world ‘The Kāvya has been read but its Artha has not been understood’ But this is not a strong argument for, in the ordinary speech in the world one adopts a fictitious analysis of a single whole into its parts. The proper attitude however is what Kuntaka has stated, namely, that both Śabda and Artha together constitute Poetry.

1. See also Namuciḍḍhu on Rudraṭa, II. 1.

It is the analysis of this Viśeṣa that engages our attention and it is the main theme in the history of Sanskrit Poetics. That it is some beauty is accepted by all. Replying to Bhaṭṭa Nāyaka, Abhinava says that it is acceptable to him to say that the 'Soul' of Poetry is the realisation of beauty.

“यद्योक्तं—‘चास्त्वप्रतीतिस्तर्हि काव्यस्य आत्मा स्याद्’ इति, तदङ्गीकुर्म एव । नास्ति खल्वयं विवाद इति ।”²

Śabda and Artha that are 'beautiful', Ramanīya, are Kāvya. Within this Rāmanīyaka come Alamkāra, Guna (Riti included in it), Rasa, Dhvani and Aucitya. These form the speciality of poetic speech, of the relation between Śabda and Artha in Poetry. In ordinary speech, Śabda and Artha are united, *Sahitau*. Without this Sāhitya, no linguistic expression is possible. Then what is the meaning of Sāhitya with reference to Poetry? The Sāhitya meant is one of a special kind, an unusually beautiful relation between Śabda and Artha in Poetry.

“ननु च वाच्यवाचकसंबन्धस्य विद्यमानत्वात् एतयोः न कश्चिदपि साहित्यविरहः, सत्यमेतत् । किन्तु विशिष्टमेवेह साहित्यमभिप्रेतम् ।” Kuntaka V. J. p. 10.

Poetry is speech *par excellence*; and Sāhitya, relation *par excellence*. Thus to begin with, the word Sāhitya meant only the mere union of Śabda, the expresser, and Artha, the expressed—*Vācya vācaka sambandha*. This means correctness and purity of grammar on the one hand and logical sensibility on the other. Taking Śabda and Artha united as Kāvya, the early writers examined the varieties of Śabda, different languages, different kinds of words as Noun, Verb, Preposition etc., and sentences made up of words (पदसमूहात्मकवाक्य) and of types of compositions made up of Vākyas, like the Sarga-bandha, Nāṭaka etc. This analysis pertains to Śabda and is had in the first chapters of the works of Bhāmaha and Daṇḍin. But there is no trace of any analysis of the Artha in Poetry in the texts of these two writers. The first writer who began to talk of more varieties of Artha than one, in Poetry, is Udbhaṭa according to the evidence of the *Dhṛanyāloka* and the *Locana*. Analysis of Artha in Poetry begins here. In his *Bhāmaha*

Bhāvakatva which Abhinava says, as far as Kāvya is concerned, is due to certain elements of beauty in expression, Śabdārtha, namely, Guṇas and Alamkāras.

भावरूपमपि मनुचितगुणालङ्कारपरिग्रहात्मकमस्माभिरेव नित्यं वक्ष्यते । *Locana* p. 70. It is to this view of Bhaṭṭa Nāyaka that Abhinava refers in his *Abhi. Bhā*

अन्ये तु काव्येऽपि गुणालङ्कारमोन्दयतिभयदूरे रसचरणमहुः । p. 292, Gack. Edn. I. If it is so Nāyaka's view is not far distant from that of Kuntaka and of the old schools which defined the Viśeṣa as a Dharma. The difference between the three schools as analysed by Samudrabandha is that while the first sticks to the expression, the third to the expressed, the second comprehending both the expression and the expressed, emphasises the peculiar poetic activity of the poet's genius which shapes everything.

2. Vide my paper *Kṛyā Kalpa* and the Evolution of the Other Names of the Alamkāra Śiṣṭra, above referred to the section on *Saundarya* and *Cārutva*.

vivarana, while commenting upon Bhāmaha, I 9 शब्दरुन्दोऽभिधानार्थं. Udbhāṭa tries to interpret the two words Śabda and Abhudhāna as distinct and points out that in Poetry, besides the primary sense of the words, there is a second sense which is the secondary meaning

“—तथापि गुणकृत्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनास्स्पृष्टो (ऽपि न) लक्ष्यत इति परिवर्त्यैवमुक्तम्—।” *Dhva Ā* p 10.

‘दर्शयतेति । भट्टोद्भवामनादिना । भामहोक्तं ‘शब्दरुन्दोऽभिधानार्थं.’ इत्याभिधानस्य शब्दाद् भेदं व्याख्यातुं भट्टोद्भवो वभाषे ‘शब्दालम्भिधानमभिधाव्यापारः, मुख्यो गुणकृतिश्च’ इति, वामनोऽपि ‘सा सादृश्यान् लक्षणा वक्रोक्तिः’ इति ।” *Locana*, p 10

Udbhāṭa thus mentioned the Amukhya or Gauna Artha and Vāmana definitely speaks of Lakṣanā which gives the secondary meaning as underlying the beauty in certain expressions. Soon critical circles discovered the third and greatest variety of Artha, the suggested idea—ध्वनि or ध्वन्यमान अर्थ. Taking Śabda and Artha together, i.e., the two in Sāhitya, and leaving aside the grammatical aspects of their mutual relation, it was found out that in Poetry the relation between the two consisted of some beauty analysable into Alamkāra, Guṇa etc. In such a manner, in course of time, Sāhitya which at first meant only the inevitable grammatical and logical relations between Śabda and Artha in any kind of linguistic expression came to mean those things which form the distinguishing characteristics of Poetry as different from the other utterances. Soon Sāhitya came to be used as a synonym of Poetry.

We do not know when and how exactly the word Sāhitya came into existence and came to be used in the sense of Poetry. We have an old verse which uses the name Sāhitya for Poetry

साहित्यसङ्गीतकलाविहीनः साक्षात्पु. पुच्छविषाणहीनः ।

but its date is not decided. In Bhāmaha we have only the qualifying adjective ‘Sahutau’ from which Sāhitya is derived. नहितयोर्भावः साहित्यम् । Mukula uses the word (Pp 21-22)

पदवाक्यप्रमाणेषु तदेतन् प्रतिविम्बितम् ।
यो योजयति साहित्ये तस्य वाणी प्रसीदति ॥

Commenting on this, he himself mentions Sāhitya twice as a Śāstra (Poetics) along with Mīmamsā, Vyākaraṇa and Tarka. Mukula’s pupil and commentator on Udbhāṭa, Pratihārendurāja, while describing his Guru in the closing verse of his commentary on the K.A.S.S. mentions the word in the sense of Poetics साहित्य धीमुरारे । In Rājasekhara’s K.M. we find Sāhitya-vidyā meaning Poetics as one of the Vidyās. पद्यो साहित्यविद्या इति यायावरीयः । ना हि चतसृणामपि विद्यानां निधयन्दः । He explains Sāhitya derivatively as the Vidyā of Śabda and Artha placed together in the proper manner

“शब्दार्थयोर्यथावत् सहभावेन विद्या साहित्यविद्या ।” K M p 5

In section 3, describing the legend of Kāvya Puruṣa and his descent into the world, Rājaśekhara mentions Sāhitya-vidyā as the spouse of Kāvya Puruṣa.

“—तदेतस्य (काव्यपुरुषस्य) वशीकरणं कामपि द्वियं सृजामीति विचिन्तयन्ती साहित्य-विद्याचधूमुदपादयत्, आदिगर्भैर्ना-एष ते स्या धर्मपतिः पुरः प्रतिष्ठते, तदनुवर्तस्व, एनं निवर्तय च ।”

From the first quotation it appears that by Rājaśekhara's time it is definitely settled down in books that Sāhitya is synonymous with Poetry or Poetics. Abhinava's pupil, poet and critical writer, Kṣemendra, uses Sāhitya twice as meaning Poetics, the subject which he studied under Abhinava.

ध्रुत्वाभिनवगुमाह्वयात् साहित्यं बोधवारिधे ।

आचार्यशेखरमणेः विद्याविवृतिकारिणः ॥ *Bṛhalkathāmañjarī* p 260.

It is only when we come to the eleventh century that we see the concept of Sāhitya entering into its 'Bhāgya daśā'. It begins to loom larger and gets two exponents for itself, one in Malwa and another in Kashmīr, Bhoja and Kuntaka, two of the names among first rank Ālamkārikas who must be specially noticed in a history of Sāhitya. It is striking that both Bhoja and Kuntaka start with Bhāmaha's definition—शब्दार्थौ सहितौ काव्यम्. Before we compare and contrast the two expositions of Sāhitya by Bhoja and Kuntaka, we shall see what Bhoja means by that term.

We have already said that Poetry being speech supreme, Sāhitya is between the two parts of language—Śabda and Artha—relation supreme. Thus, Sāhitya first means all linguistic expression and the general and inevitable grammatical and logical relations between word and sense; and then it means Poetry and the poetic relations between the two. Bhoja means by Sāhitya both kinds of relation and he not only deals with Poetry but with language also. At the lower levels, lies language with its general Sāhitya; higher up the language has risen above itself and has bloomed into Poetry and here, the Sāhitya is poetic relation between word and sense. Bhoja defines Kāvya as the Sāhitya or unity of word and sense.

“तन् (काव्यं) पुनः शब्दार्थयोः साहित्यमात्मनन्ति । तद्यथा—‘शब्दार्थौ सहितौ काव्यम्’ इति ।

It is to a treatment of this Sāhitya of Śabda and Artha that the *Śr. Pra* is devoted. Bhoja calls his work itself *Sāhitya Prakāśa* in chapter xi

यस्मिन्प्रयोगविद्यामथानार्थविभूतयः प्रसङ्गन्ते ।

संदृश्य, ग साहित्यप्रकाश एतादृशो भवति ॥

Chap xi, p 430 *Śr. Pra.*, Vol. II.

The scheme of the whole work is contained in the definition, “Śabdārthau sahitaū kāvyam” and under the edifice of the *Śr. Pra* lies the foundation and system called Sāhitya. This has been already pointed out by me in

a previous section Sāhitya is thus defined by Bhoja. It is the relation between Śabda and Artha and is of twelve kinds. Eight of these twelve Sāhityas can be called general and the last four are special and can be classed as the poetic Sāhityas.

किं साहित्यम् ? य. शब्दार्थयोः संबन्धः । स च द्वादशधा, अभिधा, विवक्षा, तात्पर्यम्, प्रविभागः, व्यपेक्षा, सामर्थ्यम्, अन्वयः, एकार्थीभावः, दोषहानम्, गुणोपादानम्, अलङ्कारयोगः रसावियोगश्चेति ।”

Again, at the beginning of chapter vii which begins the treatment of Sāhitya, Bhoja repeats these twelve-fold relations between Śabda and Artha as constituting Sāhitya.

“तत्र अभिधा-विवक्षा-नान्वय-प्रविभागः व्यपेक्षा-सामर्थ्य-अन्वय-एकार्थीभाव-दोषहान-गुणोपादान-अलङ्कारयोग-रसावियोगरूपाः शब्दार्थयोः द्वादश सम्बन्धाः साहित्यमुच्यन्ते ।

Vol I, p. 428, *Śr Pra*.

Even the earlier work of Bhoja, the *S K Ā*, contains indications of this conception of Sāhitya of Bhoja. The first verse of the work ध्वनिर्वर्णः पदवाक्यम् etc covers part of contents of chapters i-vi of the *Śr Pra* and the second verse of the *S K Ā* gives the last four-fold poetic Sāhitya, दोषहान, गुणोपादान, अलङ्कारयोग and रसावियोग or रसान्वयः; commenting on the above-said first verse of the *S K Ā*, Ratneśvara who is acquainted well with *Śr Pra* says

“तदयमत्र तात्पर्यसंक्षेपः —साहित्यमन्वयनिष्पन्नाय विल एव प्रत्यारम्भः । साहित्यं यः शब्दार्थयोः संबन्धः । तत्र शब्द एव क इत्यपेक्षायामयः विभागो ध्वनिरित्यादि । अर्थस्तु स्तम्भबुम्भादिलक्षणः लोके शास्त्रे च प्रसिद्धः । सम्बन्धः कश्चिदनादि । सर्वस्वायमानस्तु संबन्धः नान्वयेति अस्मिन्नाशयते । स चतुर्विधः —दोषहानम्, गुणोपादानम्, अलङ्कारयोगः रसाभि (वि)योगश्चेति ।”

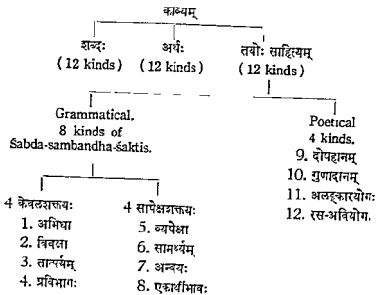
Ratneśvara on *S K Ā* I, 1

“निर्दोषं गुणवत्काव्यम् अलङ्कारैरलङ्कृतम् । रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति”

S K Ā I, 2.

There is the well-known eternal, external grammatical relation between Śabda and Artha but these are subjects pertaining to grammar. As far as Poetry is concerned, the relation is of a superior kind, *Vāsisṭham Sāhityam* as Kuntaka says, or *Sarvasvāyamanah sambandhak* as Ratneśvara says. Sāhitya is thus really the poetic relation only, or rather it is necessary to investigate the poetic Sāhitya only, leaving aside the well-known external Sāhitya. But, with a suggestion of the historical origin of the concept of Sāhitya in grammar, and, as in most places, writing here also under the great influence of the Śāstra of grammar, Bhoja takes at first Sāhitya as merely relation between Śabda and Artha and includes under it two sets of relations, grammatical and poetical. Among the eight grammatical relations, four are classed together

as Kevala-śabda-sambandha-śaktis and the other four as Sāpekṣa-śabda-sambandha-śaktis. The following table gives these classifications at a glance.



The first eight are called śabda-sambandha-śaktis. Abhidhā comprises the three Vṛttis, Mukhyā, Gauṇī and Lakṣaṇā. Vivakṣā is of three kinds—Kākvādi-vyaṅgyā, Prakaraṇādi-vyaṅgyā and Abhinayādi-vyaṅgyā. In Tātparyā is included the Pratīyamāna and Dhvani. (See below, section on Bhoja and Dhvani). These eight śabda-sambandhas are treated of in chapters vii and viii. Poetic Sāhitya begins in chapter ix.

We remarked above how it is worth while in a work on Poetics to investigate into this Poetic Sāhitya only, leaving out the Vācya-vācaka-sambandha as very well known. Ratneśvara also opines so. But Bhoja has taken the grammatical relation also as Sāhitya. As if this is not enough, he confuses us more by contradicting himself at the opening of chapter ix by restricting the name Sāhitya to the first eight grammatical and logical relations. He separates the last four, does not call them Sāhitya and introduces them newly as factors which secure goodness of expression—Samyak prayoga or Prayoga-arhatā.

“तत्र अभिधाविवक्षादिभिः निरूपिते शब्दार्थयोः साहित्ये, वाक्यस्य प्रयोगयोग्यता, प्रयोगानर्हता च निधीयते । यदाह—‘एकशब्दः सम्बन्धः श्रुतः स्वर्गे लोके कामपुर् भवति’ । दुष्यश्रुतः पुनरपार्थय संग्रहते । सम्यक्प्रयोगश्च तदा उपपद्यते, यदा दोषहानम् गुणादानम्, अलङ्कारयोगः, रसविवोगश्च भवति ।” p. 144, Vol II, *Sr Pra*

This contradicts the statement that all the twelve relations form Sāhitya. There is yet another contradiction which appears at the very beginning of the *Sr. Pra* where Bhoja defines Poetry as the Sāhitya between Śabda and Artha.

“तत् (काव्य) पुनः शब्दार्थयोस्त्वादित्वनामनन्ति । तद्यथा—‘शब्दार्थौ महिती काव्यम्’ इति ।”

This would mean that Sāhitya is neither the sum-total of all the twelve relations, grammatical and poetical, nor the sum-total of the first eight only but that it is only the four-fold poetic relation of Doṣa-hāna, Guṇādāna, Alamkāra-yoga, and Rasa-aviyoga,—a view that will correspond to that of Kuntaka and Ratnesvara. The second view of Sāhitya that it is the sum-total of the eight Śabda-sambandha-śaktis is the view of the work called *Sāhityamimāṃsā* which we shall notice presently.

Bhoja wrote without a systematically thought-out unitary idea of Poetry. He borrowed from all, accepted all and somehow accommodated every writer.

dārthau sahitau kāvyam” Following the latter, he completely incorporated the *Kāvyaḍarśa* into his own work. He followed Vāmana on Guṇas and their relations to Alamkāras. As a matter of fact, the chapter heads, Doṣa-hāna and Guṇādāna, are taken from Vāmana’s Sūtra, ग दोषगुणलङ्कारहानादानाभ्याम् I, 13. He follows Bhāmaha in another respect also, i.e., in considering all Alamkāras to be of the form of Vakrokti. (See below section on Alamkāra and on Vakrokti.)

“अस्मिन् सति सर्वालङ्कारजनयो वक्रोक्त्यभिधानवाच्याः भवन्ति ।

तदुक्तम्—

वक्रत्वमेव काव्यानां परा भूयेति भासह ।

अप्य. पुण्यति शर्वाणु प्रायो वक्रोक्तिषु प्रियम् ॥ *Sr Pra Vol II, p 372*

Following both Bhāmaha and Daṇḍin, Bhoja considers Rasas and Guṇas also as Alamkāras.

“एवमवस्थापिते गुणरगतदाभागभाषानामलङ्कारत्वे पदप्रसारोऽङ्कुरागद्वारः सम्भवति ।”

Sr Pra Vol II, p 388.

(See also Pp 612-3 SK I. See also below sections on Guṇa, Alamkāra, and Rasa.) Bhoja then follows Vāmana and says that, of the two, Guṇa and Alamkāra, the former is more important. He quotes the two verses of Vāmana on this point.

“तत्र च गुणोपादानालङ्कारयोग्यो गुणोपादान मरीच । अतः तदेव प्रथममुच्यते । भासह—
यदि भवति वपुर्गुणं गुणेभ्यः ” etc etc (Vāmana). *Sr Pra Vol II p 211*

“गुणयोग्ययोग्युक्त्यः गुणलङ्कारयोग्यो ।”—SK I I, 50 p 42

As a follower of the Rasa-school also, he considers that the last aspect of Sāhitya called Rasa-aviyoga or non-divorce from Rasa is the most important. It is the greatest factor of beauty in Kāvya and the three preceding it, only serve it.

“निर्दिष्टस्य गुणरतोऽङ्कुरस्य काव्यगतास्य कश्चिन्नोपरीत्येन शोभति शर्वात्मनो गमा-
रिवोप एव प्रकृत उच्यते ।” *Sr Pra Vol II p 352*

In the S.K.Ā., among the three Uktis which comprehend the whole field of Poetry, namely, Svabhāvukti, Vakrokti and Rasukti, he assigns the greatest place to Rasukti

वक्रोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च बाहुमयम् ।

सर्वम्गु ग्राहिणीं तामु रसोक्तिं प्रतिजानते ॥—S.K.Ā. V, 8.

He also adopts as much as possible verses of Ānanda, which subject I have separately examined in a further section on Bhoja and Ānanda. This, in brief, is the plan by which Bhoja improvises a system called Sāhitya, in which is envisaged his conception of Poetry as speech made more attractive by four factors, namely, absence of grammatical, logical and literary flaws (*Doṣahāna*), securing of stylistic qualities of Śleṣa etc., which are of prime importance and which must necessarily be present (*Guṇādāna*), adornment with Ālankāras which is optional and is intended for further beautification (*Ālankāra-yoga*), and above all, seeing that no part of Poetry is devoid of Rasa (*Rasa-avyaya*). This is his definition of Poetry also :

निर्दोषं गुणवत्काव्यम् अलङ्कारैरलङ्कितम् ।

रसान्वितं कविः कुर्वन् कीर्तिं प्रीतिं च विन्दति ॥—S.K.Ā. I, 2.

‘एतेन काव्यलक्षणमपि कटाक्षितम् ।’ —Ratneśvara on the above.

Thus, if it can be granted that there is some thought-system of Poetics in Bhoja's *Śr Pra*, it must be this system of Sāhitya.

Śāradātanaya, in his *Bhāvaprekāśa* (chapter vi, p 145, Gaek Edn.) follows Bhoja's conception of Sāhitya. He gives the twelve-fold Sāhitya in a clear, classified and succinct manner. The three-fold classification of the twelve relations indicated by us above is also made by him. The verses in the *Bhā Pra* on pp. 145-152 form a good metrical summary of chapters vii-ix of Bhoja's *Śr Pra*.

वाक्यार्थत्वं (रमस्) च शब्दार्थसंबन्धादवगम्यते ।

संबन्धो द्वादशविधः स्मृतः । शब्दार्थयोरुभयैः ॥

द्वादशधा सम्बन्धः शब्दस्यार्थस्य यस्तु साहित्यम् ।

त्रिस्तुल्यः स चतुर्भिस्तनुभिस्स्यान् चतुर्भिश्च ॥

वृत्तिविवक्षा तात्पर्यप्रविभागाविहीर्षिता ।

ततो व्यपेक्षासामर्थ्यान्वयाधिकायेभावना ॥

शेषहाने गुणादानं तयालङ्कारयोजिता ।

रसाविवोग इत्येते संबन्धाः कथिताः । बुधैः ॥—p. 145

See also Mr. K. S. RAMASWAMY SASTRI's Introduction to the Gaek Edn of this *Bhā Pra* pp 42-43. Following the phraseology of the (anti-Dhvani) Tātparyavādins headed by the Daśarūpakakāra, Śāradātanaya calls here Rasa the Vākyārtha, towards the comprehension of which the Padārthas named Bhāvas help. The Vibhāvas etc., are 'Vākyārthaspara', i.e., Rasaspara. Their Tātparya is Rasa, the Vākyārtha. Bhoja follows Dhvani as well as Tātparya, reconciling the two somehow and uses the phraseology of Padārtha-vākyārtha for Bhāvas and Rasas.

“किन्तु अन्यपरतया ते (विभावादयः) उपादीयमाना तत्रैव न्यम्भवन्ति । न वाक्यार्थप्रति-
पत्ता पदार्थाः पृथक् स्फुरन्तीति ।”—*Sr Pra* Ch XI.

Śāradātanaya, who follows Bhoja, says that this Vākyaṛtha of Rasa is got
at by the Sambandha between Śabda and Artha

काव्यादिबन्धवद्भूतस्य रसस्य स्वादिनोऽपि च ।

वाक्यार्थत्वं च शब्दार्थसम्बन्धादगवम्यते ॥

सबन्धो द्वादशविधः स्मृतः शब्दार्थयोर्विधौ ।—p 145

This Sambandha helping the manifestation of the Vākyaṛtha of Rasa is
the twelve-fold Sāhitya of Bhoja, out of all of which Bhoja himself says
that the last, namely, Rasa-aviyoga is the most important Bhoja says that
it is for securing Rasas that such Gunas as Kānti, the absence of such flaws
as Grāmyatā, the adding of such Alamkāras as Kaiśikī vṛtti and Vaidarbhi
rīti etc., are resorted to by poets

“तयोः वाक्यविषयः (रसावियोगः) अश्लील-अमङ्गलपृष्ठावदर्थं प्राम्यम् इत्यादि दोषहानेन,
दीप्तरसत्वे कान्तिः इत्यादिगुणोपादानेन वैशिकीविदम्ब्यालङ्कारयोगेन च etc —”

Sr Pra Mad MS Vol II, p 356, Ch XI.

Thus according to Bhoja, the Sambandha (in the sense of Śabda and Artha (in Samudra-
bandha's terminology), which
into Kāvya (Viśiṣṭau śabdārtha
school and the Guna-rīti school define the peculiarity (Viśeṣa) about Poetry
by 'Dharma', if Kuntaka's Vakrokti defines it as a Kavi-vyāpāra, if Ananda's
system defines it by the suggested Rasa, Bhoja, whose position contradicts
that of none, arranges all the views suitably and says that the Viśeṣa is
Sāhitya which comprehends all these—Alamkāra, Guna-rīti, Dhvani and
Rasa Kāvya is Śabda and Artha with a special kind of beauty, Śobhā, i.e.,
the Vaśiṣṭya or Viśeṣa of Samudrabandha The Kāvya-śarīra is the point
from which Bhoja studies Kāvya Kāvya is understood as 'Śabdārtha',
शरीर तावदिष्टार्थव्यवच्छिन्ना पदवली of Daṇḍin is accepted The Śobhā of the
Śarīra of Śabdārtha is due, in Bhoja's opinion, to the absence of flaws, the
presence of excellences, the addition of ornaments, and the non-divorce from
emotion Of these, the first is the negative element of Śobhā in the form of
absence of flaws Regarding the other three, Bhoja completely follows Daṇḍin,
his greatest Guru, quotes his text काव्यशोभादान् धर्मानलङ्कारान्यवक्षते and says
that whatever is responsible for the charm in the Śabdārtha of Kāvya is
Alamkāra, be it Guna, Alamkāra (figure) or Rasa. Rasa may be the most
important; Guna may be more important than Alamkāra which is the least
important of the three but functionally, all the three are identical
in that they contribute to the charm of the expression, in being
Kāvya-śobhākara-dharma Thus, in another way, we arrive at this
conclusion that, in Samudrabandha's phraseology, Bhoja is one who would
put the speciality of Kāvya as a 'Dharma', as Alamkāra Bhoja goes with
the ancient Bhāmaha and Daṇḍin and is of opinion that even as the Rasa,

the way of saying things in Kāvya through suggestion (he accepts Dhvani as functioning supremely in Poetry—*ध्वनिरेव काव्ये*) beautifies only expression. Therefore, to sum up, Bhoja considers the speciality about Poetry as a *Sobhā*, which is due to *Sāhitya*; this *Sāhitya* is *Alarṅkāra*, analysable into *Rasa*, *Guna* and *Alarṅkāra*. This is a solution which is really an arrangement or an adjustment of the various items, a synthetic or eclectic theory.

Bahurūpamiśra is a very late commentator on the *Daśarūpaka* and his work deserves notice here as one of those which follow Bhoja's theory of *Sāhitya*. Bahurūpamiśra drew upon Śāradātanaya and he had direct access to Bhoja's *Śr. Pra* also. In his commentary on the *D. R.*, the MS of which is available in the Madras Govt. Oriental MSS. Library, he quotes Bhoja and his *Śr. Pra* often¹. In the commentary on the fourth chapter of the *D.R.* dealing with *Rasa*, he gives us the concept of *Sāhitya* as expounded by Bhoja and as reproduced by Śāradātanaya in his *Bhā. Pra*. He says :

ननु रमस्य स्वायिनी वा काव्येन कः संबन्धः, येन वाक्यार्थः स्यात् ? उच्यते; साहित्यम् । ×××
द्वादशविधो हि गद्यार्थयोस्संबन्धः साहित्यमित्युच्यते । चतुर्भिश्चतुर्भिः संबन्धैः त्रीणि पर्वणि ।
स च वृत्तिविकलानात्पर्यप्रविभाज्य (व्यपेक्षा) सप्तस्यान्वयैकार्यभावाः (दोषहान्युणादन-अलङ्कारयोग)
रसावियोगा इति । —p 73, Mad. MS R. 4188.

Bahurūpa explains each with definition and illustration and most of the illustrative verses are those found in the *Śr. Pra*. This portion of his work is a clear summary of Bhoja's vast treatment of *Sāhitya* in nine chapters. Both Śāradātanaya and Bahurūpa made a slight emendation and gave Bhoja's first item called *Abhūdā* as *Vṛtti*. As we shall notice presently, the *Sāhitya-mīmāṃsā* also adopts the name *Vṛtti* and thereby, confusion is removed; for *Abhūdā*, which Bhoja gives as a general name for the three *Vṛttis* of *Mukhyā*, *Gauṇī* and *Lakṣaṇā*, is generally used only to denote the first, namely *Mukhyā*.

The *Sāhitya-mīmāṃsā* on *Sāhitya* :

There is a MS. of a work called *Sahitya-mīmāṃsā* (henceforth written as *SM*) in the Tanjore Library, a copy of which has been secured for the Madras MSS. Library. The work is short and incomplete, in *Kāṅkāś* and *Vṛttī*. A copy of the work is available in the Curator's Library at Trivandrum and the work has now been edited in the most careless manner as no. 114 of the Trivandrum Sanskrit Series. The following account of *Sāhitya* according to the *SM* is based in the Tanjore MS and its Madras copy.

The work *SM* may strike one, as it has struck the Editor of this work in the TSS, as the same mentioned in the *Alarṅkāra-sarvasva* and the commentary on the *Īyakti rīveka*. We know of a *S.M.* by *Viniṣa miśra*, 61th ancestor of *Lolla Lakṣmīdhara* (end of the 15th and the first half of the 16th cent.), mentioned in the long colophon at the end of *Lakṣmīdhara's*

1. See *JOR*, Madras, VIII, pp. 321-331, my article on Bahurūpamiśra's *Daśarūpakavyākhyā*.

Saundaryalaharī vyākhyā, Mysore Edn) A S M is quoted by Rājacūḍāmani in his *Kavya-darpana*. This MS of S.M. does not bear the name of either Ruyyaka or Mankhuka. What is plain is that the work is later than Bhoja, Kuntaka and Kṣemendra.¹ The work as its name shows, discusses regularly, for the first time in the history of Sanskrit Poetics, as far as we know now, the subject under the name Sāhitya. The work states its scheme thus: it treats of Sāhitya and Paṇṣkāra, i.e., of the (four and four) eight relations of Vṛtti, Vivakṣā, Tātparya, Pravibhāga, and Vyapekṣā, Sāmarthyā, Anvaya and Ekārthibhāva, and then the Paṇṣkāra, consisting of the last four items of Bhoja, namely, Doṣahāna, Guṇādāna, Alamkāra-yoga and Rasa-aviyoga. Next the work speaks of different kinds of poets and different kinds of Rasi-kas but our interest at present is in the discussion on the term Sāhitya. The author of the work is not only well acquainted with Bhoja's *Śr. Pra* and Bhoja's method of treating Poetics, but reproduces also long passages from the *Śr. Pra*. The S.M. accepts Bhoja's conception of Sāhitya as the sum-total of the general relations between Śabda and Artha from Vṛtti to Ekārthibhāva coming under two heads of four,—four Kevala and four Sāpekṣa Śabda-sambandha-śaktis. There is, however, this definite difference that this S.M. makes. It restricts the name Sāhitya to the first eight items of Bhoja and calls the rest, Doṣahāna etc., by a new name Sāhitya Paṇṣkāra or Śab-dārtha Paṇṣkāra or Prasādhana (polish or refinement). The work says

साहित्यं सपरिष्कारं कविना परिकल्पितम् ।
भाषयन् रसिको लोके सुखमत्यन्तमश्नुते ॥
वृत्त्यादीनां समष्टिस्त्वात् साहित्यं तत्त्वमिह (तत्परि) कृत्ति ।
शब्दार्थयोः परिष्कारं कविस्तस्य प्रसाधकः ॥

* * *

अष्टौ वृत्तादयस्तत्र परिष्कारधनुर्विधं ॥

—S.M. Mad MS p 1, (T.S.S. Edn, pp 1-2).

The 'Vṛttyāḍi Aṣṭa' consisting of the four Kevala and the four Sāpekṣa Śabda-śaktis constitute Sāhitya in the opinion of this S.M. It again says so

एषां समष्टिर्या (ष्ट) ना साहित्यमिति निर्णयः । —p 5 T.S.S. Edn, (p 11)

The MS briefly explains these eight, following Bhoja, but with some slight difference. Dhvani is not mentioned under Tātparya as is done by Bhoja and the work follows the Daśarūpaka and holds Rasa as the Vākyārtha and the Tātparya.

वर्तते यत्परः शब्दः स वाक्यार्थ इति स्थितिः ।

एतद् रसस्य प्रस्तावे परस्तात् साधयिष्यते ॥ —p 3 (T.S.S. Edn. p 7)

It is on the basis of this Tātparya and Vākyārtha view of Rasa that we have to doubt strongly that this S.M. is different from that believed to be

1. The work reproduces from all these three authors. If only this fact had been realised by the editor, the work would have been edited better.

written by Ruyyaka or Mañkhuka, both of whom are staunch Kashmirian followers of Ānanda's theory of Dhvani.

To return to this S.M.'s view of Sāhitya, it is after word and meaning are united through these eight relations, that the poet handles them and now begins the fact of Poetry by virtue of the poet refining this 'Word-Idea', Śabdārtha, having Sāhitya.

तत्परिष्कृतिः । शब्दार्थयोः परिष्कारः कविस्तस्य प्रसाधकः ॥

—Mad MS p 1 (T.S.S. Edn. p. 1).

This *Parīṣkāra* or refinement is all the activity of the poet. It is of four kinds : *Doṣahāna*, *Guna-ādāna*, *Alaṅkāra yoga* and *Rasa-aviyoga*. This, the work says, comes in due course.

साहित्यस्य परिष्कारः पारपरेण सिद्ध्यति ।

—T.S.S. Edn. p. 12

Therefore, Sāhitya according to this work is not the art of Poetry but only language and linguistic expression ; it is not the poetic qualities that characterize Poetry and its words and ideas but is only the inevitable general relations, syntactic etc., between word and meaning

साहित्यं नाम सधन्वः सा(संऽ)ऽधेति मनीषिणः ।¹

शब्दार्थावयवमिवर्गैः सम्बन्ध्यन्ते परस्परम् ॥

+ + +

वृत्त्यादयस्ताः कथ्यन्ते शक्तयः पुनरष्टधा ।

वृत्तिस्तद्वद्विवक्षा च तात्पर्यं च विभागवत् ॥

चतस्रः केवला ह्येताः शब्दसंबन्धशक्तयः ॥

याकाशा यच्च सामर्थ्यमन्वयो यच्च तैर्मयः ।

(एतार्थमिव चेत्येति) नापेक्षा शब्दशक्तयः ॥

—S.M. Mad MS pp 5-6, (T.S.S. Edn. p. 12)

The *Vṛtti* more clearly says that Sāhitya means only the eight relations of *Vṛtti* etc., and that *Doṣahāna* etc., are excluded. We have here the concept of Sāhitya again sinking back into its original grammatical meaning. The text of the *Vṛtti* runs thus :

“वृत्तिविवक्षाद्रेः साहित्यान्तर्भावो दोषहान्युगालद्धाररससंबन्धस्य बहिर्भावश्च सहेतुमाह ।”

—p 6 Mad MS. (T.S.S. Edn. p. 12, passage corruptly printed.)

This however is not Bhoja's view. As Ratneśvara explains the second verse of the *S.K.A.*, and as Kuntaka would take it, Sāhitya is really Poetry and the poetic relation between *Śabda* and *Artha*, the *Parīṣkāra* as this S.M. calls it. This consists of the four qualities, *Doṣahāna* etc., which alone Bhoja deals with in his smaller and earlier work, the *S.K.A.* In the *Sr. Pra* however, which is a larger work with a greater scope, grammatical relations in

1. The *vṛtti* mentions Bhoja. See T.S.S. Edn. p. 12

addition to the poetic, are included and thus Sāhitya is made to mean not only the four-fold poetic relation but also the eight-fold grammatical relation. It was also pointed out above that in an opening passage at the beginning of chapter 1 of the *Śr Pra*, Bhoja describes *Kāvya* as the Sāhitya between Śabda and Artha and not exactly all kinds of expression in language. In that case, Bhoja would seem to agree with Ratneśvara and hold only Doṣahāna etc., as Sāhitya. Again it was pointed out before that the third view, now found to be held by the *S M* that the 'Vṛttyādi Aṣṭa' alone form Sāhitya and that Doṣahāna etc., represent a separate department, is also warranted by one sentence of Bhoja at the beginning of chapter ix.

“तत्र अभिधाविवक्षादिभिः निरूपिते शब्दार्थयोः साहित्ये, वाक्यस्य प्रयोगयोग्यता प्रयोगानर्हता च निधीयते । यदाह—‘एकदशज्जः सम्यक्प्रयुक्तं स्वर्गे लोके कामधुक् भवति ।’ इत्युक्तः पुनरधर्माय सपद्यते । सम्यक्प्रयोगश्चास्य तदोपपद्यते यदा दोषहानम्, गुणोपादानम्, अलङ्कारयोगः, रसावियोगश्च भवति ।” —*Śr. Pra.* Ch 9, Mad MS Vol II, p. 144

It is from this passage that the *S M* must have taken its inspiration. The phrases of Bhoja, Prayoga-yogyatā, Prayoga-arhatā and Samyak-prayoga which are to be secured by the four means of Doṣahāna etc., exactly correspond to the *S M*'s Paṇṣkāra or refinement of the language that has already come into being with the eight-fold Sāhitya.

The *S M* then reviews another view of Sāhitya

शब्दार्थयोः सहस्थान साहित्यमपरे जगुः ।
त्रिया(द्वयोः)परस्परस्वार्था (स्वार्था)युक्तयोः काव्यसंज्ञितम् ॥
साहित्यमनयोः शोभाशान्तिता प्रति काव्यसी ।
अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थितिः ॥
V J p 27), *S M* p 7, Mad MS (TSS Edn p 13)

This represents the view of Kuntaka, the author of the *Vakroktijñāna*. The *S M* clubs together the Kāṅkas of the *V J* with the Saṅgraha and the Antara Śloka in the Vṛtti of the *V J*. The work quotes the two sets of Antara Śloka of Kuntaka found on pp 28-29 of the *V J*. Of these two only the first set of three verses on p 28 are on Sāhitya and the other set of four verses on p 29 are on Vakrokti. But the *S M* puts the two sets together and takes the description of Vakrokti also as one of Sāhitya. It concludes its review with the remark that this view does not differ from that first described, i.e., the slightly modified view of Bhoja.

“एतन्मतमपि प्रायो मतमस्मादमतनुने ।
अभेदं व्याप्यते तत्र किन्तु साहित्यकाव्ययोः ॥

एतन्मतमपि अस्मन्मतमेव अप्रोति । इदमन्तरम् । [न] परिष्कारं (र.) साहित्यमिति (त्वमिति) तेषां मतम् । वयं तु शब्दार्थयोः समिलनमात्रयोः मिलनमात्रयुक्ते रूपं साहित्यम् । तत् शास्त्रान्यानादिमाधारणम् । अन्यदं यत् परिष्कारविशिष्टं तत् काव्यमिति मन्यामहे ।’
(T.S.S. Edn. p. 15)

The difference also has been stated by the work. According to Kuntaka Sāhitya is Kāvya, the embellished or refined Śabdārtha, the Pariṣkāra only. But the S.M. says that Sāhitya is not Poetry; it is a grammatical fact, common to all utterances, of Poetry, of Śāstra and of Ākhyāna; it is the grammatical relations, Vṛtti etc., which all linguistic expression inevitably means. What brings in Poetry after the coming into existence of language and Sāhitya is Pariṣkāra. This view of the S.M. is a degradation of the idea of Sāhitya and a sinking back of the concept to its original meaning. With Kuntaka's view agrees Bhoja's view implicitly expressed in the S.K.Ā., I, 2., and expounded by Ratneśvara. It is only in the Śr. Pīṭa, that the concept of Sāhitya is expanded to embrace also the grammatical and the logical relations between word and idea. This itself seems to be a degradation of the poetic concept of Sāhitya but the S.M. has dragged it down further by separating the grammatical and the poetical relations, by conferring the name Sāhitya on the former only and by creating the new name of Pariṣkāra for the latter.

The reason why Bhoja considered Sāhitya as literature in general besides Poetry and as the general and the inevitable relations also, besides the four poetic relations, is Bhoja's great love for the Vyākaraṇa Śāstra which is in evidence all through this big work of Śr. Pīṭa. It is no surprise that in many places in Bhoja, there is more grammar than real Poetics. The fact can be realised by a comparative study of the conception of Sāhitya according to Bhoja and Kuntaka and the difference can be seen to be immense. Even while beginning the poetic part of Sāhitya in chapter ix, Bhoja does not say 'beautiful expression' but only 'good and correct expression'—Samyak prayoga, Prayoga योग्या, Prayoga अर्हा. And here, Bhoja quotes the text which refers to the Apūrva resulting from the grammatically pure expression, a text quoted in the Vyākaraṇa Śāstra—एकः शब्दः सम्यक् प्रयुक्तः etc. This makes all the difference, it shows how again and again it is grammar that is Bhoja's fascination. In this connection even the author of the S.M. is more imaginative and poetic. To give Vedic prāmāṇya for Poetry, he quotes the beautiful text भद्रपां लक्ष्मीर्निहिताविवाचि, which Bhavabhūti has adopted into a verse of his in his *Uttararāmacarita* (IV 18). The S.M. says -

“तदेव काव्यार्थभावनया रसेन [स्य] निरतिशयानन्दतामस्य कविकचनेषु भद्रया लक्ष्म्या
निधानस्य च ध्रुवगान् कविकाव्ययोः महत्त्वं, रमिकस्य च प्रयोजनं धुनिमिदमेवेति सर्वं समग्रसम् ।”
—pp 49 and 50, Mad MS. (T.S.S Edn, p. 161).

Thus to sum up -

(1) Sāhitya rose as a grammatical concept denoting the eternal and well-known united character of Śabda and Artha, comprehending the general Sambandhas of Vṛtti etc., between the two

(2) As far as Poetry is concerned it seems to have emphasised on Bhāmaha's observation *शब्दार्थौ सहितौ वाक्यम्* that neither śabda alone nor Artha alone is Poetry but both together are Poetry. There is no question of superiority, as between the two Māgha and Kuntaka are clear on this point.

(3) The third stage is represented by Bhoja's view according to which the grammatical or ordinary Sāhitya between śabda and Artha has expanded to embrace the poetic qualities in the relation of the two in Poetry. Bhoja fully expounds this view, taking Sāhitya to mean ordinary expression as well as poetic expression, ordinary śabdārtha sambandha as well as the peculiar poetic śabdārtha sambandha.

(4) Kuntaka can be said to represent the fourth stage. Even very much earlier than Bhoja, the name Sāhitya had come to mean Poetry and Poetics, e.g., in Rājasēkhara's *KM*. Kuntaka recognises that Sāhitya surely means, primarily, only the ordinary relation of śabda and Artha as Vācaka and Vācya but he says that the word in Poetics is restricted to the poetic relation, Viśiṣṭa Sāhitya, which is the same Vācya Vācaka sambandha made finer. Sāhitya is considered at this stage as above Pada-vākya-pramāṇa and only as a poetic concept. This view of Kuntaka we shall presently examine in detail.

(5) The next stage it is that the anonymous *SM* represents. It is the direct opposite of Kuntaka's view and between its view and that of Kuntaka stands that of Bhoja embracing both. The *SM*'s Sāhitya is a return to that of stage No. 1, where it is a purely grammatical concept meaning the śabda śaktis etc. Poetry and poetic relations between śabda and Artha fall out of its scope and come under the separate head named Pañṣkāra.

Kuntaka on Sāhitya

The eleventh century was a favourable time for the concept of Sāhitya. Ideas are in the air and at a certain time they seem to descend on our earth and reveal themselves for the good of humanity through certain chosen persons. It happens often that laws and discoveries in all departments of knowledge have their destined time when they come to light and more than one 'Seer' sees those truths. So it is that many discoveries, though going in the name of one noteworthy personality, are really found out to have been at the same time or a little earlier or later revealed to certain others also. The same is the case with Ideas. When Bhoja was defining the concept of Sāhitya, Kuntaka was doing the same thing in Kashmir. Kuntaka is a great name in Sanskrit Poetics. Besides his new doctrine of Vakrokti, there are many other points on which his genius made special and valuable contribution. One such point is Sāhitya.

Like Bhoja, Kuntaka is a follower of the ancients whom he re-interprets. Like Bhoja, Kuntaka starts with Bhāmaha's definition of Poetry—*Śabdārthau sahitaū kāvyam*—and accepts it by adding it to his own Vak-

rokti. He says that both word and sense together, having Sāhitya, are Kāvya, when set in Vakrokti.

शब्दार्थौ सहितौ वक्रकविव्यापारमादिनि ।

वन्धे व्यवस्थितौ काव्यं तद्विदाहादकारिणे ॥ V. J., p. 7.

Thus, language or word and sense become Poetry by virtue of what we might call a Guna called Sāhitya and an Alamkāra called Vakrokti, both the words Guna and Alamkāra being used here in a large sense. This Sāhitya is the prime requisite. It is only Kuntaka who has given us a full and significant exposition of the concept of Sāhitya. He himself says that though people have been using the word Sāhitya for a long time, no writer ever systematically thought out its full significance and expounded it in any treatise. Kuntaka rightly takes credit for having done this work

“यदिदं साहित्यं नाम, तदेतावति निस्सीमिनि समशब्धनि साहित्यशब्दमात्रेण प्रसिद्धम् । न पुनरेतस्य कविकर्मकैशालकाष्टाधिकरुदिरमणीयस्य अद्यापि कश्चिदपि विपश्चिद् अयमस्य परमार्थ इति मनाङ्मात्रमपि विचारपदमवतीर्णः । तदयं सरस्वतीहृदयारविन्दमकरन्दविन्दुसन्दोहसुन्दराणां सत्कविचसामन्तरामोदमनोहरत्वेन परिस्फुरदेतत् सहृदयपद्वरणगोचरतां नीयते ।”

Sāhitya literally means the relation between word and sense. ‘महितयोर्भावं. साहित्यम् । Kuntaka, p. 27. ‘सहितौ सहितभावेन साहित्येन अवस्थितौ’ Ibid., p. 10.

This relation is eternal and there is no language without it, i.e., without the word and sense being united together as the expressing and the expressed (*Vācaka* and *Vācya*). This Vācya-vācaka sambandha comprehends the consideration of the structure and varieties of the Vācaka, the Pada, of the syntactic import of a succession of words in a Vācya and of the logicity of the idea, i.e., Pada, Vākya and Pramāna. These are present in all kinds of expression and form the original meaning of Sāhitya

शब्दार्थौ सहितौ विव प्रतीतौ स्फुरतः सदा ।

सहितौ विवि तावेव किमपूर्वं विधीयते ॥

This original Sāhitya which is निर्गमिद्व्यवस्थायां becomes Sāhitya of a superior kind by the operation of the poet's genius or Kavi-vyāpāra. It is this superior Sāhitya that is discussed in Poetics. It is the magical quality pertaining to the words and ideas coming from a poet which makes ordinary utterance with Pada, Vākya and Pramāna into Poetry. It is not present in either Śāstra or the ordinary utterances of the world but is seen in Poetry only. It is Pada-vākya-pramāna-atunkta. It is not the Sāmānya but is the Viśiṣṭa Sāhitya

“ननु च बाह्यवाचकमन्वयव्यवस्थायां विद्यमानत्वात् एतयोः न कश्चिदपि साहित्यविरहः, सत्यमेतत् । किन्तु विशिष्टमेवेह साहित्यमभिधेयम् ।” V. J. p. 10

Kuntaka defines this Sāhitya as the quality of Śabda and Artha vying with each other in the suggestion of Rasa, or, to put it generally in enhancing the beauty of Poetry. He gives this Sāhitya as applying to all the ele-

ments in Poetry ; it is something like Aucitya First of all kinds of Sāhitya comes the Sāhitya of Śabda and Artha, their mutual commensurateness.

सममर्त्रगुणौ सन्तौ मुहुदाविद मङ्गलौ ।

परस्परस्य शोभायै शब्दार्थौ भवतौ यथा ॥ V J p 11

There must be beautiful expression as well as beautiful idea The question of whether form or content is important in Poetry does not arise Mere idea or emotion is the subject of psychology As long as Poetry is *expression*, the form is unquestionably important It has to contain also an Artha that is equally charming This is the first kind of Sāhitya of Kuntaka He takes Śabda as a whole meaning expression and Artha as a whole meaning the sense He examines some verses and points out the presence or absence of this commensurateness between the expression and the expressed. Inadequate expression and expression devoid of idea are both bad Beautiful expression without beautiful idea and a beautiful idea not couched in an equally beautiful expression are both bad The fault on the one side affects the other also

‘द्वयोरप्येतयोस्तादृशयोः प्राधान्येन प्रत्येक एकतरस्य साहित्यविरहो व्याख्यातः । परमार्थतः पुनः उभयोरपि एकतरस्य साहित्यविरहः अन्यतरस्यापि पर्यवस्यति । तथा च अर्थः समर्थवाचक-अस-द्भावे स्वात्मना स्फुरन्नपि मृतकल्प एव अवतिष्ठते । शब्दोऽपि वाक्ययोगिवाच्यानभवे वाच्यान्तर-वाचकस्मिन् वाक्यस्य व्याधिभूतः प्रतिभान्तीत्यलमतिप्रसङ्गेन ।’ V J. p 14

Idea insufficiently expressed is ‘dead’ and expression without idea or expressing something other than the intended idea is ‘disease’—Mṛtakalpa and Vyādhībhūta Thus, the first Sāhitya is the complete harmony and commensurateness between expression and expressed, form and content

The second Sāhitya is that between one word and another in the expression and between one idea and another in the expressed

साहित्यावित्यत्रापि यथायुक्तिं स्वजातीयापेक्षया शब्दस्य शब्दान्तरेण, वाच्यस्य वाच्यान्तरेण च साहित्यम्, परस्परस्पर्धित्वलक्षणमेव विवक्षितम् ।” V J p 12

The first Sāhitya takes Śabda and Artha as a whole meaning expression and expressed while the second Sāhitya emphasises that in the expression itself the several units, namely the Padas, must have mutual Sāhitya and that similarly, the various Artha-units, in the expressed Thus Sāhitya is defined at length in Kārikas 16-17 and the Vṛtti thereon

“साहित्यमनयो शोभाशालिता प्रति काव्यसौ ।

अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थितिः ॥ V J. I, 17

महितयोर्भावं साहित्यम् । अनयोः शब्दार्थयोः सा काव्यलक्षिकी चेत्तन्मन्त्रकारकारितायाः कारणम् अवस्थितिः, विन्वित्रैव विन्यासमङ्गी । कीदृशी अन्यूनानतिरिक्तत्वमनोहारिणी, परस्परस्पर्धित्वरमणीया । यस्या द्वयोः एकतरस्यापि न्यूनत्वं निकर्षो न विद्यते, नाप्यतिरिक्तत्वमुत्कर्षो वा अस्तीत्यर्थः । ननु च तथाविधं साम्यं द्वयोरुपहृतयोरपि सम्भवति इत्याह—शोभाशालिता प्रति । शोभा सौन्दर्यमुच्यते । तथा शालने श्लाघ्यते यः, स शोभाशाली, तस्य भावः शोभाशालिता, तां प्रति सौन्दर्यं चाधिता प्रतीत्यर्थः । सैव च सहृदयाद्वाङ्कारिता । तस्या स्पर्धित्वेन यागावबन्धिति परस्परसाम्यसुभगम् अवगम्यत सा

साहित्यमुच्यते । तत्र वाचकस्य वाचकान्तरेण वाच्यस्य वाच्यान्तरेण साहित्यमभिप्रेतम्, वाच्ये काव्य-
लक्षणस्य परिसमाप्तत्वादिनि प्रतिपादितमेव ॥ ” V. J. p. 27.

Word and sense must be so set that neither of them is dull ; they are to be of the same power ; they are to be so set that they mutually vie in enhancing the beauty of the poem. The expression and the expressed are to be neither more nor less than the other but must be most precise and equally powerful. In the matter of promoting the Rasa and the Camatkāra of the Sahṛdaya each should emulate the other. This is the first Sāhitya. Similarly one word should vie with another and one idea with another. This is what Kuntaka means by defining Sāhitya as Paraspāra-spardhā of Śabda and Artha. He compares the sympathetic co-operation between the two to the understanding between two friends—मुद्राविव सद्गता¹

तस्मादेतयोः शब्दार्थयोः यथास्वं यस्यां स्वसंपत्सामग्रीसमुदायः सहृदयहृदयाङ्गाकारो परस्पर-
स्पर्धया परिस्फुरति, सा काचिदेव वाच्यविन्याससंपत् साहित्यव्यपदेशमागमवति । V. J. I. p. 27.

The Sāhitya between one word and another which is one part of Kuntaka's second Sāhitya can also be described in his simile of two intimate friends. The Vaiṣṇavite writer, Parāśarabhaṭṭa, (c 1123—1151 A.D.) speaks of this Sāhitya between one word and another in a composition in another telling simile in a verse of his. He compares the beautiful way in which words in a good composition help each other and together help the main idea commonly, to the best brotherly feeling, Saubhṛātra

अनाप्राप्तावय बहुगुणपराणाहि मनसां

दुहानं संहारं परिचिन्मिवाद्यापि गहनम् ।

पदानां सौम्यान्नाद् अनिमिपनिषेव्यं श्रवणयोः

तमेव धीमंहां बहु सुखस्य वाणीविलमितम् ॥

Śṛṅgāratnakośa Śl 8.

Thirdly, Kuntaka speaks of this Sāhitya with reference to other elements in expression like Mārga or Rīti, Vṛtti, Guna, Alamkāra and Vakratā in general. Every part or aspect of expression has to vie with the other towards enhancing the beauty of the poem.

किन्तु विद्विष्टमेवेह साहित्यमभिप्रेतम् । कीदृशम् ? वक्रताविचित्रगुणालङ्कारसपदां
परस्परस्पर्धाविरोहः । ” V. J. p. 10.

“मार्गानुपुष्यमुभय साधुर्यादियुगोदयः ।

अलङ्करणविन्यासः वक्रताविशयान्वितः ॥

वृत्त्यौचित्यमनोहारं रसानो परिपोषणम् ।

स्पर्धया विद्यते यत्र यथास्वमुभयोरपि ॥

सा काव्यवस्थितिः तद्विद्वानन्दसन्दमुन्दरा ।

पदादिवाक्परिस्पन्दमातः साहित्यमुच्यते ॥ ”

V. J. p 28

I Kuntaka adds that Śabda and Artha should be such as to beautify each other, they must be for each other's beauty—परस्परस्य शोभाय. To adopt Kālidāsa's words, they are equally so beautiful, that between the two, it is difficult to decide which is the beautifier and which, the beautified.

अन्योन्यशोभाजननाद् यभूव साधारणो भूयणभूयभावः । K S I

Thus Kuntaka's conception of Sāhitya in general is that the expression (*Vācaka śabda*) and the expressed (*Vācya artha*), as also the several units in either part of Poetry, must be set in a glorious race, competing with each other in making the poem beautiful. This notion of Sāhitya has to base itself on the beauty of the poem or the relish of the *Sahṛdaya* as the test, according to Kuntaka. In this respect the concept means the appropriateness and power of the *Vācya-vācaka* in suggesting the *Rasa*. For, *Rasa*, Kuntaka accepts as supreme. Therefore, this conception of Sāhitya generally likens it to the other concept of *Aucitya* which also figures very much in Kuntaka. Criticising the introduction of *śabdālamkāras* with special effort, Kuntaka says that this would result in the loss of *Aucitya* and through that would mean an over-emphasis on *śabda-saundarya* and a loss of Sāhitya.

“व्यसनितया प्रयत्नविरचने हि प्रस्तुतोच्चिन्यपरिहाणे वाच्यवाचकयोः परस्परम्परित्वलक्षण-साहित्यविरहः पर्यवस्यति ।” *V J II p 84*

Kuntaka has thus brilliantly expounded the concept of Sāhitya as a great principle in Poetry, as the greatest perfection in expression a poet should attain, namely, the harmony between the expression and the expressed. When *Rājaśekhara* slightly explained Sāhitya as the proper equipoise between *śabda* and *Artha*—“शब्दार्थयो यथायन्तद्वभावेन विद्या साहित्यविद्या”—*p 5*, we must understand him as having had in his mind ideas similar to what Kuntaka has expressed. The word Sāhitya is derived from *Sahita*, united. Another explanation can be given bringing out this same significance, namely, the equipoise between *śabda* and *Artha*, the harmony of Kuntaka. The word *Sahita* contains the affix ‘*sa*’ standing to denote ‘*Samam*’ (समम्) ‘equally’—and the main word is the past passive participle of ‘*Dhā*’, to put, place or set. Thus ‘*Sahita*’ means equipoised word and idea.¹

A comparison of Kuntaka's exposition of Sāhitya with that of *Bhoja* reveals interesting points. Firstly, *Bhoja* and Kuntaka start with the same definition of *Bhāmaha* शब्दार्थौ सहितौ काव्यम् । The difference is, Kuntaka em-

... all *Vakrokti* (that *śabda* and *Artha* united, are *Kāvya*), the *Vakrokti* in which the *śabda* and *Artha* having Sāhitya, must be set वक्त्रविव्यापारशान्तिनि । वन्द्ये व्यवस्थितौ । *V J I 7*

Thus, though all the varieties of *Vakrokti* also as forming aspects of expression have to observe Sāhitya, they are not included in Sāhitya. Therefore

1 The author of the Sanskrit introduction to the *Nirnaya Sāgar* Edn of the *Sāhitya Darpana* suggests another derivation for the word Sāhitya. He says that the ‘*Sahabhāva*’ means that Poetry has in it all the eighteen *Vidyāsthānas*. And he quotes the verse of *Bharata* and *Bhāmaha* containing that idea—*Na sa śabdō na tad vācyam* etc

All qualities of precision, powerfulness, clarity, and such others are comprehended in this weighing of word with idea. Its breach brings in a train of flaws—verbiage or *Vrthā pallava*, *Apuṣṭārtha*, *Neyārtha*, the *Avakara* of *Mahima Bhaṭṭa* and so on. When we have too much of words we have *Avakara*, *Pādapūraṇa*, *Aprayojaka*, etc. When we have inadequate expression we have the *Doṣa*, *Neyārtha*, by which *Prasāda* and *Arthavyakti* are lost. This is perhaps the greatest quality of poetic expression, the peak of perfection of poetic art as *Kuntaka* says—*कविर्मर्मज्ञं श्लक्ष्णं प्रसिद्धिम् ।* *V J p 26*

This quality is variously called, descriptively and metaphorically. *Kuntaka* calls it *Sāhitya*, *Anyūna-anatiriktatva* or *Paraspara-spardhā* between *Śabda* and *Artha*. The *Śabda* and *Artha* having this quality are compared by him to two friends united in some glorious task. *Parāśara Bhaṭṭa* calls them 'brothers' with the best *Saubhāratra* feeling. *Bhoja* calls the same as *Śabda-artha-sammitatva* and gives the imagery of the poet weighing *Śabda* and *Artha* in the scales of a balance. A greater comparison comes from *Kālidāsa* himself, who gives the simile of the ideal prime divine couple *Pārvatī* and *Paramaśvara*, the prototype of Man and Woman, in *Raghuvamśa*, I 1. The *Sāhitya* or *Samparka* between *Śabda* (*Vāk*) and *Artha* is compared by *Kālidāsa* to that between *Pārvatī* and *Paramaśvara* or to the ideal *Sāhitya* laid down by the *Smṛtis* between wife and husband. There is no question of inferiority or superiority between the two. Their marriage is sacred and they enter the holy union for the service performed together to *Dharma* to which they are both and equally subordinate. *Rasa* or 'beauty' of *Kāvya* can be likened to that *Dharma* and *Śabda* and *Artha* to the married couple. It is not likely that the great poet wrote the above verse merely to mean by *Vāg-artha samparka* the well known and eternal *Śabdārtha sambandha*. He might have meant it also, but he powerfully suggests here the *Viśiṣṭa Sāhitya* or the *Viśiṣṭa sambandha*. Similarly there is no '*Sārasya*' or credit to the great poet to say that by '*Vāgartha pratipatti*,' *Kālidāsa* prayed for the attainment of proficiency in lexicography, in words and meanings. The compound is often explained by *Mm* Professor *Kuppuswami Sastrī* as meaning the same as *Kuntaka's Sāhitya* or *Spardhā* between *Vāk* and *Artha* or the understanding between the two *वागर्थयो रस्वरप्रतिपत्तिः ।* It is for this great quality of Poetry that *Kālidāsa* prays for. He describes it with the simile of the prime divine couple, *Ardhanārīśvara*, as *Śabda* and *Artha* fused together or wedded in perfect sympathy and harmony. It is this same *Sāhitya* that *Wilfred MEYNELL* speaks of in the same conjugal metaphor, in his biographical note attached to a selection of the poems of *Francis THOMPSON*. He says (of the particular poem, "Sister Songs") "*Sister Songs* is a poem to be read aloud, for sound and sense herein celebrate their *divine nuptials*." The same is conveyed by *Kālidāsa's* comparison of Poetry to *Ardhanārīśvara*. *Vidyādhara* describes the *Śabda* and *Artha* in Poetry in the same metaphor

बन्धोऽर्धनारीश्वर-

आद्यालङ्घनजाद्विक -

Ekāvali

The goddess Pārvatī is Vāk or Śabda; god Parameśvara is Artha;¹ their union as Ardhanārīśvara signifies the greatest ideal of Poetry variously emphasised as Sāhitya, Sammitatva etc., by the above-noticed writers, and by Nīlakaṇṭha Dīkṣita, by the following verse :

सव्य वपुः शब्दमयं पुरारे-
 रथात्मकं दक्षिणमामनन्ति ।
 अक्षं जगन्मन्त्रलेश्वरं तद्
 अर्हन्ति काव्यं कथमन्यपुष्पाः ॥ *Śivalīlārnava* 1. 15.

and which Kālidāsa kept before him when he wrote his immortal poetry.

वागर्थविव संयुक्तौ
 वागर्थप्रतिपत्तये ।
 जगतः पितरौ बन्द्रे
 पार्वतीपरमेश्वरौ ॥²

1. "अर्थं शब्दं विना वागो" इति दिङ्पुगलम्" quoted by Viśveśvara in the *Kaṭin-dīptatāḍbhāṣana*, p. 52. K. M. GUCCHAKA & द्यौःप्रोद्भाससोमा तस्मै तस्यै नमो नमः । *Rudhakaradvayanishad* Adyar Edn. of Saiva upaniṣads, 1925, p. 151.

2. Kālidāsa is charmed with this idea. He says in his *Kumārā sambhara*, VI. 79 हमर्षमिव भारग्या मुन्या योष्वनुमर्षिण and Min. Prof. S. KUPPUSWAMY SASTRI loves to dwell on this passage and to speak of the birth of 'राम-कृष्ण' as a result of the union of शब्द-पार्वती and अर्थ-परमेश्वर. Since Rava is 'भवाप्य' the poem, K.S. stops with the marriage of शब्द and अर्थ, leaving राम-कृष्ण's birth as a matter of course to be suggested.

CHAPTER IX

UKTI

‘उक्तिविशेष काव्यम्’

Rājaśekhara, *Karpūramañjarī*, Prologue

Very intimately related to Bhoja's Alamkāra-synthesis is another synthesis of Bhoja which can be called the *Ukti*-synthesis. Besides the systems of Sāhitya and Alamkāra, there is also a system of *Ukti* in Bhoja's *Śr Pra*. The history of this concept of *Ukti* is a very interesting study.

Ukti can be translated as poetic expression or poetic speech as distinguished from expression or speech, either of the ordinary work-a-day life or of the scientific laboratory, the scholastic class room and the philosophical text book. As we say in the *Doṣa-prakaraṇa* that poetic words are to be neither *Grāmya* or *Loka-mātra prayukta*, ordinary, vulgar, colourless words of our daily routine life, nor *Apratīta* or *Śāstra-mātra-prayukta*, technical and pedantic, so also we can say of poetic expression as a whole that it is in that place which is too sanctified for either the *Grāmya* and the *Pāmara* or the pure *pandit* and *pedant*. It is the very essence of speech, language beautified, a high-power communication. That poetic expression possesses this peculiar beauty or power not found in ordinary talk or writing, scientific treatises or mere historical documents can be seen by every person. That this beauty and power pertain to the *method of expression* can also be seen easily, for, poetic expression or the poetic form depends upon how a thing is said and not upon what is said. The emphasis is on what is said in ordinary talk where we are careless regarding the manner of saying, as also in mere narration of story or history, and in mere recording of scientific or philosophical truths. The same is the case with Law also where again the emphasis is not on how beautifully the thing is expressed. In the history of Sanskrit Poetics¹ it was given to the great critic, Bhaṭṭa Nāyaka to enquire into this subject and formulate the following as the difference between Poetry on the one hand and *Śāstra* and *Ākhyāna* (*Veda* and *Narration*) on the other

शब्दप्राधान्यमाश्रित्य तत्र शास्त्रं पृथग्विदुः ।

अर्थे तत्त्वेन युक्ते तु वदन्याख्यानमेतयोः ।

द्वयोर्गुणत्वे व्यापारप्राधान्ये काव्यगीर्भवेत् ॥

Bhaṭṭa Nāyaka

1 I have discussed this aspect of the question in relation to what the Western writers like ASBECROMBIE have to say on the difference between poetic and other expression in a separate paper on a comparative study of the Sanskrit Alamkāra Śāstra and Western Literary Criticism. Here I deal only with the ideals of the Sanskrit writers on this subject.

“गन्त्रे शब्दप्रधानत्वमेतिहासेषु (इतिहासेषु) निष्ठता । अभिधाय। प्रधानत्वात् काव्य ताभ्यां विभियते ॥
Agni Purāṇa, 357 2-3.

The Veda is Śabda pradhāna ; the Purāṇa, Artha pradhāna ; Kāvya or poetry makes both Śabda and Artha apradhāna, unimportant, and makes Vyāpāra, the most important. The Vyāpāra of Bhaṭṭa Nāyaka is the poet's peculiarly beautiful expression, embellished with Guṇa and Alankāra, capable of becoming universalised and producing delight to the reader, i.e., Abhidhā, Bhāvakatva and Bhojakatva.

“भावकत्वमपि समुचितगुणालङ्कारपरिहृतात्मकस्मानिरेव वितन्य वक्ष्यते ।”

Locana, p. 70.

This beauty of form or the peculiar grace in poetic expression can be called the characteristic poetic Abhidhā vyāpāra, using Abhidhā here in a wide sense. While commenting on the section on the Lakṣanas in Bharata, Abhinavagupta quotes in his *Abhi Bhā.* the above-quoted lines of Bhaṭṭa Nāyaka and equates the idea contained therein with Bhāmaha's conception of Vakroktā. Abhinava also quotes here Bhāmaha—*Saṁśa sarvaiva vakroktā* etc. Bhaṭṭa Nāyaka distinguished Poetry from Veda whose words cannot be changed at all ; and from Ākhyāna, story or semi-historic narration in which the story or the events (Artha) alone count. But in Poetry one looks to the beautiful way in which a story is told and the words are used. The 'beautiful way of expression' is the thing. As mere expression it has to interest us. In all other expressions related to our daily life, scientific literature etc., we are interested more in the Artha. The Artha is the 'Tattva' in those cases ; in poetry, the manner in which the poet has said those things is the 'Tattva'. It is only an inelegant way of saying this that is contained in the following given as Udbhata's observation in the *Kāryamīmāṃsā* of Rājaśekhara :

“अस्तु नाम निम्नीना अर्थनार्थः । किन्तु द्विरूप एवार्थो, विचारितमुखः, अविकारितरमणोपयः । तयोः पूर्वमाधितानि शास्त्रानि, तदुपरि काव्यानि ' इत्यादिद्रष्टा ।”
K. M., p. 44

The Vastu svarūpa is comparatively less important than the Bhaṅgi Bhaṅgi, the beautiful manner of poetic expression. Says Rājaśekhara's wife, Avantisundari .

“यस्तुभ्यभावोऽयं कथंरत्नः गुणगुणानुजितवशेन बाध्यः ।

सुत्राप्रवृत्तान्वयतामुमिन्दु निन्दन्तु दोषाश्चमाद धृतेः ॥”

and “ ‘विग्रहमितिभिन्ननिवेद्यं यस्तुनो रूपं न निदमस्तमाशम्’ इति अयमिति सुन्दरी ।”

K. M., p. 46.

The same idea is stressed by poet Nīlakaṇṭha Dīkṣita in a verse in the first canto of his *Śiṣyāśāstrā mahākāvya*

दानेन शब्दान् वदमाश्रयाम दानेन चर्यान् वदमुदिमान् ।

नरेन निर्यासविशेषमन्यैः समोदयने क्वचो जगन्ति ॥ I. 13

1. Is this from Bhāmaha Vivarṇa, on Bhāmaha, V, 33

‘तत्र योऽप्यनेन काव्यमाश्रयः तद्वदति ।’

This Vinyāsa viśeṣa is the secret of Bhaṭṭa Nāyaka's Vyāpāra. It is what Bhāmaha calls Vakra-ukti and Rājaśekhara, Ukti.

To Rājaśekhara, I think, must go the credit of making important the word Ukti. We find in the list of Alamkāras given by Bhāmaha, Samāsa-Ukti, Atiśaya-Ukti, Svabhāva-Ukti, Viśeṣa-Ukti and Saha-Ukti, and above all Vakra-Ukti. In all these we find the Viśeṣa as Ukti qualified by different attributes. Here it is that the conception of Ukti was born. Ukti as such came to mean poetic utterance and soon there was felt to be no need to qualify Ukti by the attribute of Vakra to mean poetic expression as a whole. Rājaśekhara, while describing the Kāvya Puruṣa, says that his speech is rich in Ukti. उक्तिचण्णत्वेनः । K M p 6. All Alamkāras are Vakrokti to Bhāmaha but poetic expression itself is denoted by Ukti. What we have now as the *Kāvya-mīmāṃsā* is only the first chapter thereof named *Kavirahasya*. According to Rājaśekhara himself, his next chapter dealt with Ukti. उक्तिम् उक्तिर्गम् । It is a pity that we have lost the bulk of Rājaśekhara's treatise. It must be in that chapter on Ukti that Rājaśekhara classified the various Uktis into which poetic expression could be brought. Classifying poets, he says on p 27 (1 5) that there is a class of poets called Ukti-Kavis and on p 28 he illustrates his Ukti-Kavi thus

उक्तिकविः—

‘उदरमिदमनिन्द्य मानिनीश्वासलाव्य
स्तनतटपरिणाहो दोलेताल्लेखसीमा ।
स्फुरति च वदनेन्दु दक्षप्रणालीनिपेय
तदिह मुदसि कल्या केन्दो यौवनस्य ॥’

This is an intensely animated description full of specially graceful expressions teeming with the Samādhi guna. This is Ukti in a restricted sense. Another instance of Ukti in a restricted sense is found in what Rājaśekhara calls Śāstra-Ukti—संय शस्त्रोक्ति (p 3) regarding the verse द्वा मुपर्णा मयुजा etc. In another context also Ukti in a restricted sense is mentioned by Rājaśekhara.

“या शब्दग्रामम्, अर्थसारम्, अलङ्कारतन्त्रम्, उक्तिमार्गम्, अन्यदपि सप्तविधमपि हृदय प्रतिमानयति, सा प्रतिमा ।” p 11, K M

From this restricted sense, the larger concept of Ukti developed even as the concept of Vakrokti. Ukti in a general sense emphasising the beauty peculiar to Poetry as distinguished from other writings is found used by Rājaśekhara himself in a verse in the Prologue to his *Karpūramāñjarī*

अर्थविशेषा. त एव शब्दास्त एव परिगमन्तोऽपि ।

उक्तिविशेषः काव्यं भाषा या भवतु सा भवतु ॥

Neither is the idea (Artha) the point, nor the mere word (Śabda) but the manner of expressing that idea in words, Ukti-viśeṣa, is the thing which makes for Poetry. This verse and that of Nilakantha Dikṣita quoted above correspond exactly. Abhinavagupta, while elucidating Bharata's concept of Lakṣaṇa in his *Abhi Bhā* equates Bhāmaha's Vakrokti with Bhaṭṭa Nāyaka's Vyāpāra

and these with the concepts of Bandha, Gumpā, Bhaṇiti, and lastly Lakṣaṇa. (See p. 65, Vol. VI, *J. O. R. Madras*, my article on Lakṣaṇa). To these concepts meaning the peculiar poet's expression, the concept of Ukti gets equated.

The word Ukti occurs in Bhoja both as a Guṇa and as an Alamkāra. The Guṇa of Ukti has two varieties, one of the Śabda, the other of the Artha. The Śabdaguṇa Ukti is defined by Bhoja as a graceful turn of expression—*Viśiṣṭa bhaṇiti*.

विशिष्टा भणितियां स्वाद् उक्तिं तां कवयो विदुः । *S. K. Ā. I. p. 60.*

In his *Vṛtti* and comments on the verse illustrating this Śabda-Ukti Bhoja uses the phrase Ukti Bhaṇi. One asks another about somebody's welfare and instead of saying straight whether she is well or ill, the other person says 'she lives', and the whole verse delicately portrays the lady's pitiable plight. That mode of expression powerfully suggests her suffering, describing her as simply living, *Jivita-mātra-śeṣā*. This is the excellence of expression, Ukti guṇa, and it is a mode of expression as a whole, a mode that is characteristic of poetry as such. Not altogether different from this Śabda-guṇa of Ukti is Bhoja's Artha guṇa, of that same name. The beauty is achieved more by words, comparatively speaking, in the Śabda guṇa whereas, in the Artha guṇa of Ukti, the idea is given in subtle turns and shades and is expressed or suggested by peculiarly graceful elaborations.

उक्तिर्नाम यदि स्वार्थो भङ्ग्या मन्योऽभिधीयते ।

अत्र अभीष्टस्य नायकनायिकासंगमस्य भङ्ग्या भणनमुक्तिः । *S. K. Ā. I. p. 73.*

Between *Viśiṣṭa Bhaṇiti* or Ukti Bhaṇi and *Bhaṅgyā bhaṇana*, there is no fundamental difference. These two classes of Ukti are not mere Guṇas appearing in a part of a specific piece of poetry but constitute the distinguishing mark of poetic expression itself.

Besides these two kinds of Ukti of Śabda and of Artha, which is a Guṇa, Bhoja recognises a Śabda-Alamkāra called Ukti. It is defined in *S.K.Ā. II, 42* (p. 146) and is held as the several kinds of expression named by Bhoja in the following manner :—*Vidhi-Ukti*, *Niṣedha-Ukti*, *Adhikāra-Ukti*, *Vikalpa-Ukti*, *Niyama-Ukti* and *Pansankhyā-Ukti*. Under his Śabda-Alamkāra called *Chāyā* also Bhoja gives a set of Uktis : *Loka-Ukti*, *Cheka-Ukti*, *Arbhaka-Ukti*, *Unmatta-Ukti*, *Paṭā-Ukti* and *Matta-Ukti*. Keśava, in I. 2 of his *Alamkāra-śekhara*, makes Bhoja's *Chāyā* his Ukti, and classifies this Ukti into the Uktis of *Loka*, *Cheka*, *Arbhaka* and *Unmatta*. This Ukti which Keśava derives from both the Śabdālamkāras of Bhoja, Ukti and *Chāyā*, is constituted by Keśava as one of three 'Bahiraṅgas', external parts, of poetic expression. He says at the end of I. 2 that of this and of how these are to be related to *Rasa*, he has spoken at length in his other Alamkāra treatise named *Alamkāra-sarvasva* which unfortunately is not available to us now. Perhaps it is *Rājasekhara* who described Ukti as a 'Bahiraṅga' along with *Rīti* and Keśava might have followed him. It has been pointed out in the notes to the Gaek. Edn. of the *K. M.* of *Rājasekhara* that a quotation from

the lost Alamkāra section of the *K M* is quoted in this Keśava's work, *A. Sekhara*. I have spoken of this elsewhere, in the section on Alamkāra, in this thesis.

The meaning of the term Ukti in both the Śabdālamkāras of Chāyā and Ukti is very narrow; but both the Śabda and the Artha Guṇas of Ukti, though Bhoja restricts their meaning by some sort of definition, show how the term means the poetic mode of expression in general. Viśiṣṭā Bhaṇṭi and Bhaṅgyā Abhūdāna Ratneśvara's comments make this clear. Under the Śabdaguṇa Ukti, he says

“लोकोत्तराः सन्ति हि भणितिप्रकाराः (,) लोकोत्सिद्धाः (साध) । यथा, सुनोऽसीति प्रथे गृहे देवकुले वेत्यादि । एतत्प्रसिद्धिव्यतिक्रमेण तु या काचित् कथिप्रतिभया भणितिराकृष्यते, सा भवति लोकोत्तरा । तथा च प्रतिभाकृतया चमत्कारित्वाद् गुणत्वम् । अत एव कवय इत्याह । कविसहृदयानामेव तादृशोक्तिपरिचयसम्भवात् ।” p 60

Under the Arthaguṇa Ukti, he says .

“स्वीयोऽमीशोऽर्थः, स्वार्थः; तस्य माक्षाप्रतिपादनमनुचितमपि अर्थान्तरमद्भिः प्रतिपादनमर्थगुणः ।”

Expressing in a manner uncommon in ordinary talk, expressing not straightly and baldly but imaginatively, giving a turn to the expression, giving the idea a hiding and revelation through deft suggestion—these constitute Ukti and thus it is clear that the Ukti Guṇa of Bhoja rises above itself and means poetic expression in general

Bhoja does mean that Ukti refers comprehensively to poetic utterance. He agrees with Rājasekhara who says ‘Ukti viśeṣaḥ kāvyaṃ’ and restates Bhaṭṭa Nāyaka that while Śāstra is Śabda Pradhāna and Itihāsa, Artha Pradhāna, *Kāvya* is *Ukti Pradhāna*. Thus, Bhoja clearly says in his description of his Śabdālamkāra called Adhyeya, where Bhoja distinguishes Kāvya, Śāstra and Itihāsa. He says (*S K A.* p 260) .

“तदिदम् उक्तिप्रधान्यात् काव्यमित्युच्यते ।” “शब्दस्य प्राधान्यमिति शास्त्रान्तरमिदम्” “अतोऽर्थप्राधान्याद् इतिहासः ।”

In the same context Bhoja says more briefly in the *Śr Pra* (Vol II, p 285) :

“तेषु उक्तिप्रधानं काव्यम् ।” “—शब्दप्रधानं शास्त्रम् ।” “अर्थप्रधानं इतिहासः ।” Earlier also while dealing with Vivakṣā, Bhoja says in the *Śr Pra*

“तत्र शब्दप्रधानमर्थरूपेय, मन्त्रो ब्राह्मण च । + + अर्थप्रधानमर्थः, स्मृतिरितिहासश्च । (उभय) प्रधानं पारुषेय च ।”

remarks which closely correspond to what Bhaṭṭa Nāyaka has said

In another place, in chapter xi of the *Śr Pra*, Bhoja synthesises the whole realm of poetic expression in the concept of Ukti, in an attempt which achieves at the same time another synthesis in Alamkāra. In a separate paper on Svabhāvokti (*Indian Culture*, V, pp 147-165) and in the section on the Svabhāvokti according to Bhoja in this thesis also, I have gone into the ques-

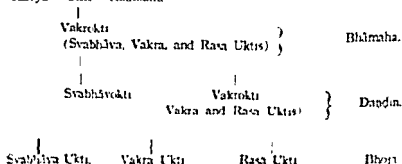
tion in great detail and here I briefly cover the ground. Bhāmaha had an Alamkāra-synthesis namely Vakrokti Poetry had something strangely beautiful and it was diagnosed as Vakrokti. Within this Vakrokti Bhāmaha had figures like Upamā and Rūpaka, Rasas, and Natural Description : Alamkāra, Rasavad Alamkāra and Svabhāvokti. I am of opinion that Bhāmaha did recognise Svabhāvokti as an Alamkāra ; but he differed from Daṇḍin in this point : Even though a given instance of natural description is devoid of that amount of Alamkāra as is seen in other turns of ideas and expression found in other Alamkāras, it is all the same Alamkāra since even this natural description has a special charm born of the poet's genius and, in an unmistakable degree differs from ordinary bald non-literary utterance. Rasas are considered Alamkāras because they also go to beautify expression only. This is the stage in Bhāmaha. Daṇḍin represents the next. Daṇḍin realises that Svabhāvokti cannot be strictly included in Vakrokti, for, in it, Vakratva or 'out-of-the-way-ness' is least. So he divides Kāvya-Ukti into the two Uktis of Svabhāva Ukti and Vakra-Ukti

मित्र द्विधा स्वभावोक्तिः वक्रोक्तिश्चेति वाङ्मयम् ।

He however retains expressions dominated by Rasa—Rasavad Vacah—under expressions beautified by Alamkāra, the Rasavad alamkāra. He follows Bhāmaha but amplifies by treating of all the eight Rasas in Rasavad alamkāra. Daṇḍin however is aware of a strange superiority in expressions dominated by Bhāvas and Rasas ; he sees that the three cases of Preyas, Rasavat and Orjasva Alamkāras are superior Alamkāras as compared to other Vakroktis. Hence he says—युक्तोत्कर्षं च तत् प्रथमम् ।—II 275

Bhoja takes the suggestion contained here in Daṇḍin's remark युक्तोत्कर्षं च तत् प्रथमम् । and makes a logical analysis of poetic expression into three departments, Natural Description of objects, Figurative Description and Delineation of Emotion : Svabhāva-Ukti, Vakra-Ukti and Rasa-Ukti. All these three are kinds of Ukti and Bhoja means by Ukti 'poetic expression' which he calls by the name Alamkāra also. For, to Bhoja, Guṇas and Rasas also are Alamkāras ; thus Ukti means Alamkāra, the beautiful poetic expression as a whole.

Kāvya = Ukti = Alamkāra



Says Bhoja in Chapter XI of his *Śr. Pra* .

“त्रिविधः रसजनककारणः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति । तत्र उपमाद्वन्द्वकारप्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगानु रसनिष्पत्तौ रसोक्तिरिति ।”

In Chapter V of his *S K Ā* also, Bhoja says

वक्रोक्तिश्च रसोक्तश्च स्वभावोक्तिश्च वाङ्मयम् ।

सर्वान्मुद्रादिर्णा तान् रसोक्तिं प्रतिज्ञाने ॥ —V 8

It was noted above how it was Ukti or Bhaṅgi Bhaṅgi that distinguished poetic utterance from other utterances. The equation of Ukti with such concepts as Vakrokti, Alamkāra and Nāyaka's Vyāpāra was also made. The observation of Rājasekhara, 'Ukti viśeṣaḥ kāvyam' was taken as defining Poetry on the basis of this conception of Ukti. It was interpreted as the peculiar poetic manner of expression and as the most important factor and mark in Poetry as compared to the elements of Śabda and Artha, both of which are subordinate to it. It was shown how this definition was similar to Nāyaka's definition based on Vyāpāra prādhānya.

The observation of Bhaṭṭa Nāyaka is re-stated by Mahima Bhaṭṭa with a change. Mahima Bhaṭṭa holds that Poetry is utterance in which neither Śabda alone nor Artha alone is important but both together. 'He says that Kāvya is Ubhaya pradhāna instead of saying like Nāyaka that Kāvya is Vyāpāra-pradhāna and Ubhaya-aprādhāna. He says

“त्रिविधं हि शास्त्रम्, शब्दप्रधानम्, अर्थप्रधानम्, उभयप्रधानं चेति । तत्र शब्दप्रधानं वेदादि, अर्थप्रधानं महाभारतप्रधानम्, उभयप्रधानं रसप्रधानम् । अर्थप्रधानमिति हासपुराणादि, तस्य अर्थवादमात्ररूपत्वात् । उभयप्रधानं सर्ववन्द्यादिकाव्यम्, तस्य रसात्मकत्वात्, रसस्य च उभयौचित्येन परिपौषदर्शनात् । काव्यस्यापि शास्त्रत्वं प्रतिपादिनमेव ।”

V V III, p 122 T S S See also I p 20

Bhoja must be said to follow Mahima Bhaṭṭa's modified statement of Bhaṭṭa Nāyaka's distinction between Kāvya on the one hand and Śāstra and Ākhyāna on the other. For, as has been noted above in the text quoted from chapter VII of the *Śr. Pra* Bhoja also does not say that in Poetry both Śabda and Artha are subordinated (made Aprādhāna or Guna) to something else but says that in Poetry both are Pradhāna.

“तत्र शब्दप्रधानमर्थरूपेण × × × अर्थप्रधानमर्थे × × × (उभय) प्रधानं पौरुषेयम् ।”

Vol. II, p 18

The charm of a poet's verses is lost when their words are changed and ideas modified. Thus it is that Poetry is Ubhaya-pradhāna. This is called by another as maturity of expression—Kāvya Pāka—when the poet has written such lines that even a slight change spoils the effect. Says Rājasekhara :

पदनिवेशनिष्कम्पता पारुः इत्याचार्या । तदाहुः—

‘आवापोद्धरणे तावद् यावद्वेलायते मनः ।

पदानां स्थापिते हर्षे हन्त मित्रा सरस्वती ॥’

इति वामनीयाः । × × × × पदानां परिवृत्तिर्बहुमुख्य पाकः ' इति वामनीयाः । तदाहुः—

‘यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम् ।

तं शब्दन्यायनिष्ठातः शब्दपाके प्रचक्षते ॥’ (Vāmana, I. 3). ”

K. M., p. 20

In this Kāvya Pāka which means the ‘unchangeability’ of the words in Kāvya, is emphasised the same idea as is contained in Mahima Bhaṭṭa's and Bhoja's remark that Poetry is Ubhaya-pradhāna

This maturity of Ukti or poetic expression—Kāvya Pāka or Ukti Pāka—is given by Bhoja as a Guṇa called Praudhi of Śabda and Artha immediately after the Guṇa, Ukti.

That we are justified in finding such an Ukti-synthesis or a system of thought called Ukti in Bhoja can be granted when one sees what Bahurūpa-miśra, a latter-day commentator on the *Daśarūpaka*, who reproduces many ideas from Bhoja's *Sr. Pra.*, has to say. Bahurūpa chooses the word ‘Sūkti’ instead of ‘Ukti’ and shows Bhoja's three-fold classification of it and relates to this viewpoint, as we have ourselves done above, the Abhidhā-prādhānya of Poetry of Nāyaka and the Vakrokti-idea of Poetry of Bhāmaha. It is a pity that the text of Bahurūpa's *Daśarūpaka vyākhyā* in two volumes in the Madras Govt. Oriental MSS Library comes to an abrupt end here. Bahurūpa says :

“केचित् शोभाकरत्वं-अविशेषात् रसगुणयोरलङ्कारत्वं मन्यन्ते । तन्मते त्रिविधा सूक्तिः स्वभावोक्तिः, वक्रोक्तिः, रसोक्तिरिति । तत्र गुणप्राधान्ये स्वभावोक्तिः, उपमा-रूपकादलङ्कारप्राधान्ये वक्रोक्तिः; विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तौ रसोक्तिः । अतः शब्देन अर्थप्रतिपादनं भूपयितुं यत् कविना उपादां (यत्ते, तत्सर्वम् अलङ्कारः) । अत एव भट्टनायकेन अभिधाव्यापारः (काव्ये प्रधानमित्युक्तम्) ।

(शब्द) प्राधान्यमार्थित्यं तत्र शास्त्रं पृथग्विदुः ।

अर्थे तत्त्वेन युक्ते तु वदन्त्याह्वानमेतयोः ।

द्वयोर्गुण्ये (व्यापारप्राधान्ये) काव्यमेव तत् ॥

भामहोनापि— ‘सैया सर्वैव (वक्रोक्तिरनवार्थो) विभाव्यते ।’

. | ” pp. 107-8, Mad. Ms. Bahurūpamiśra's *D R. Vyā.* I. 3.41.

APPENDIX

(1) The *Agni Purāṇa*, in 337|2-3, states Bhaṭṭa Nāyaka's remark on the difference between Kāvya, and Śāstra and Itihāsa thus—

शास्त्रे शब्दप्रधानत्वमितिहासेषु (इतिहाससंस्थे) निरुता ।

अभिधायाः प्रधानत्वात् शब्दं ताभ्यां विभज्यते ॥

(2) Commenting on Daṇḍin II, 13, that in Śāstras it is all one statement of things as they are—Svabhāva ākhyāna—and that in Poetry also there are a few cases of this Svabhāva ākhyāna—

शास्त्रेष्वस्यैव भाषास्य काव्येष्वप्येतदस्मिन्मम् ।

The *Hydayanigamā* points out that Śāstras are Tattva Pradhāna or concerned with truthful statement of facts and things as they are ; but Poetry is *Var-nanā Pradhāna* ; Poetry emphasises the mode of giving the thing, 'description' or 'expression' as such

“शास्त्रेषु धर्माधर्मादिशास्त्रेषु अमृतवचनाभावान् अस्यैव स्वभावालङ्कारस्य साम्राज्यं संपत्ति-
र्भवति । काव्येषु वर्णनाप्राधान्याद् असत्यवचनं कल्पितमपि च अस्ति ।”

K Ā., p 64, Mad Edn

(3) Vidyādhara thus explains Bhaṭṭa Nāyaka's remark in his *Ekāvālī*.

शब्दप्रधानं वेदाख्यं प्रमुसमितमुच्यते ।
इष्टपद्याग्रान्यथापाठे प्रत्यवायस्य दर्शनात् ॥
इतिहासादिकं शास्त्रं मित्रसमिनेमुच्यते ।
अस्यार्थवादरूपत्वान् कथ्यतेऽर्थप्रधानता ॥
ध्वनिप्रधानं काव्यं तु कान्तासमितमीरितम् ।
शब्दार्थौ गुणतां नीत्वा व्यञ्जनप्रवणं यत् ॥

I 4-6

As a follower of Ānanda and Abhinavagupta, Vidyādhara has interpreted the Vyākṛāra as Dhvani, following Abhinavagupta's observation to that effect in the *Locana*.

“तेन यदाह भट्टनायक ‘शब्दप्रधानं + काव्यधीर्भवेत् ।’ इति तदपास्तम् । व्यापारो हि
यदि ध्वननात्मा रसनास्यभावः, तन्न अपूर्वमुक्तम् ।” *Locana*, p 27

CHAPTER X

BHOJA AND VAKROKTI

‘वक्रोक्तिरेव काव्यानां परा भूयेति भामहः ।’

Bhoja : *Śr Pra.* Ch. XI.

The history of the concept of Vakrokti must be older than Bhāmaha and Daṇḍin, for, we find it used with settled connotation in the works of both writers. It is needless to point out here the very well-known passages on Vakrokti in Bhāmaha. To him, Vakrokti means Alamkāra.

वाचा वक्रार्थशब्दोक्तिरलङ्कारश्च कल्पते । V. 66.

युक्तं वक्रत्वभावोक्त्या सर्वमेवैतदिष्यते । I. 30

In his description of the *Atīśayokti* Alamkāra (II, 85) he has used the word Vakrokti as a synonym of Alamkāra. Therefore according to Bhāmaha, the whole realm of poetic expression is permeated with Vakrokti, striking, deviating expression. In II, 86-87, Bhāmaha refutes Hetu, Sūkṣma and Leśa, that they do not deserve to be called Alamkāra because, in them, the expression as a whole has no Vakrokti in it.

समुदायाभिधानस्य वक्रोक्त्यनभिधानतः । II, 86

This Vakrokti is the one requisite and it distinguishes poetic expression as such. In its absence, Bhāmaha says, we have no Kāvya, but only insipid narration, speech or mere news called Vārtā.

गतोऽस्मिन्महा भवान्दुःखान्तिं वाचाय पक्षिण ।

इत्येवमादि किं काव्यं ?—वार्तामेव प्रवक्ष्यते ॥ II, 87.

Therefore the distinction in Bhāmaha is between ordinary and poetic expression, Vārtā and Vakrokti. This point as well as another that Bhāmaha does accept Svabhāvokti as an Alamkāra has been elaborately explained by me in my paper on Svabhāvokti (*Indian Culture*, V, pp. 147-165). None can deny that ‘natural description’ or Svabhāvokti is a striking and powerful portraiture, and as such, differs from mere report of news or ordinary dull speech. Maṃmaṭa points out that it is this amount of strikingness and effect in Svabhāvokti that we take as Vācitra and count it as an Alamkāra. Even the opponent of Svabhāvokti as an Alamkāra, Kuntaka, who refuses to consider it as an Alamkāra on the plea that Vastu svabhāva is not Alamkāra but is Alamkārya,—even he accepts that instances of graceful and effective pictures of Nature, men, and things as they are found, constitute Vastu Vakratā (III Unmeṣa). It is by virtue of this element of Vakratā in it that Bhāmaha also considers it as one of the Alamkāras coming under Vakrokti. It is not unreasonable to hold Svabhāvokti also as an Alamkāra and Vakrokti.

when one can accept delineation of Rasa as a Vakrokti-variety called Rasavat. Bhāmaha, thus, has one universe of Vakrokti, falling into three departments, the description of things as they are (अथैव्य तद्वत्स्वत्, -स्वभावोक्ति) more definitely deviating striking expression deserving the name Vakrokti to the greatest degree, Rūpaka, etc., and thirdly, delineation of Rasa, Rasavad Alankāra.

In Dandın, there appears a clearer analysis Svabhāvokti no doubt involves strikingness, but strikingness is least in it. It is almost the starting point for further Alamkāra or Vakrokti. So it is that Dandın separates it and calls it the first Alamkāra, *Ādyā Alamkārah*. He classifies poetic expression into Vakrokti and Svabhāvokti, description of things as they are and figurative description. The cases of Rasa-delineation, Dandın still keeps like Bhāmaha within Vakrokti.

The third stage is reached in Bhoja who makes a further analysis of poetic expression. Elsewhere, in the sections on Ukti, Alamkāra and Svabhāva, I have spoken of this subject. Bhoja takes the suggestion direct-

Vakrokti, Dandin realised that they, as related to the Rasas, are of a special nature and of greater appeal. Hence it is that he said of them that they were superior *युक्तोत्कर्षं च तत्प्रथमम्*. Bhoja includes Preyas and Ūrja-svi under Rasavat. He constitutes a class called Rasavad Alamkāra which is the delineation of Rasas and Bhāvas, and he separates it from other kinds of Vakrokti. This is a better treatment, for, delineation of Rasa has greater affinities with Svabhāvokti than with Vakrokti. As Jayaratha on Ruyyaka and Ruyyaka himself also point out, the Sahjdaya has a Samvāda in Poetry and it is of two kinds Citta Samvāda and Vastu Samvāda. The former refers to delineation of Rasa and Bhāva, and the latter, to descriptions of Artha or objects. Both are natural non figurative descriptions and are Rasavad-Alamkāra and Svabhāvokti. Though Bhoja, following Bhāmaha, Dandin and Vāmana would call the whole realm of poetic expression Alamkāra, he would restrict the name Vakrokti to figures beginning with Upamā. Improving upon both Bhāmaha and Dandin, he would separate and exclude the Rasas from it. Thus he says in his S K A Chapter V :

बन्धोक्तिश्च रसोक्तिश्च स्वभावोक्तिश्च बाह्यमयम् । SI 8

In Chapter XI of the *Śr Pra* he says that an instance like 'धूमोऽयमग्ने' is no Alamkāra, because, the necessary Vakratā or poetic beauty is not seen in it. He speaks here of Vakratā or Vakrokti as Alamkāra-sāmānya-lakṣaṇa, Kāvya śobhā as such.

“न चैतद्वाच्यं ‘धूमोऽश्ममे’ इत्यादिपार्थान्तरन्यायः प्रसज्येत् । यद्यपि धूमस्य उन्नायस्य साधनसमर्थोऽग्निः, तथापि

‘काव्यशोभाकरान् धर्मान् अलङ्कारान्प्रचक्षते’

इत्येतदपि सर्वालङ्कारसाधारणं लक्षणम् अनुसर्तव्यम् । अस्मिन् सति सर्वालङ्कारजातयो वक्रोक्त्यभिधानवाच्या भवन्ति । तदुक्तम्—

वक्तृमेव काव्यानां परा भूयेति भासइः ।

श्रेयः पुण्याति सर्वासु प्रायो वक्रोक्तिषु त्रियम् ॥¹

नन्वेवं सति विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिरित्यादिना न भवितव्यमेव अलङ्कारेण नैवम् । त्रिविधः यत्तु अलङ्कारवर्णः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति । तत्रोपमायलङ्कार-प्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगात्तु रसनिष्पत्तौ रसोक्तिरिति ।” *Sr. Pra Mad Ms. Vol. II. chap. XI. pp 371-2.*

Thus Bhoja uses Alamkāra in the sense in which Vāmana used it in his Sūtra I. 1. 2. सौन्दर्यमलङ्कारः meaning poetic beauty in general. In this same sense Bhoja uses the concept of Vakrokti also and in this respect he follows Bhāmaha. Therefore in Bhoja we find Vakrokti used in two senses, the major and the minor, the former meaning poetic expression in general and the latter, only the figures of Upamā, Rūpaka etc. In its second sense we have to trace its history as indicated above through Daṇḍin who first restricted Vakrokti to Rasas and figures like Upamā. Finally, Bhoja restricted it to the figures Upamā etc.

It is not enough if one finds in an expression the presence of the technical features of a particular Alamkāra. Besides conformity to the definition, the expression has to exhibit the primary requisite of an all-pervading beauty which alone makes the expression deserve the name of

1. On p. 23 of his *Theories of Rasa and Dhvani*, Dr A SANKARAN takes this verse as a quotation from Daṇḍin. The first line mentioning the name of Bhāmaha is absent in the printed texts of the *Kāvyaadarśa*. Dr. SANKARAN feels some gap in Daṇḍin's text as it is in II. 362, which gap he says this line in Bhoja's quotation fills up.

The text as printed does not seem to have any gap, secondly, if this half verse is added to the text of Daṇḍin, the 362nd verse at the end of this chapter will have to be ended like an epic Anuṣṭubh with three feet; or, the line भिन्नं द्विधा स्वभावोक्तिः वक्रोक्तिर्भेति वाङ्मयम् must stand single. Thirdly, Vakrokti is certainly old enough for use in Daṇḍin as in the line भिन्नं द्विधा etc; but, when one sees the history and the rise and the time of the currency of various words in the Alamkāra Śāstra, one can see that the concept under the briefer name 'Vakratā' or 'Vakratva' is very much later than even Ananda. My feeling is that, if this is a quotation by Bhoja, it is from some later writer who adapted and incorporated into his text parts of the texts of older writers, making the necessary changes. If one goes through the *Sr. Pra*, one comes across numerous instances of Bhoja giving verses of old writers with the necessary changes, he quotes Vāmana's Anuṣṭubh on the Vaidarbhi Riti changing the first line. The Doṣa and Guṇa sections are full of such reproductions with necessary changes from Bhāmaha, Daṇḍin and Vāmana. Therefore it is extremely likely that this verse वक्तृमेव काव्यानां etc. is Bhoja's own. One need not be troubled by the introductory words 'तदुक्तम्' which may suggest that the verse is a quotation from another author. We have instances of Bhoja quoting himself with the words 'तदुक्तम्'.

Alamkāra; for Alamkāra is a thing of beauty. Bhoja considers this beauty as Vakratva, Vakrokti and Sobhā and gives a very significant interpretation to Dandin's definition of Alamkāra -

काव्यशोभाकरान् धर्मान् अलङ्कारान् प्रवक्षते ।

Herein lies the defence of the Alamkāra school I have spoken of this in my paper on *Kṛyā Kalpa* and Other Names of the Alamkāra Śāstra, published in the *JOR*, Madras (Vol VIII pp 130-132) Taking the idea of Cārutva or beauty as essential from the text of Ānanda, Abhinava elaborates the idea with illustrations in his *Locana* on the third Uddyota of the *Dhvan-yāloka* in the following manner .

“तथाजानीयानमिति-चारुवातिशयवतामित्यर्थे । सुलक्षिता इति यत् किल एषा तद्विनिर्मुक्त रूपम्, न तत् काव्ये अभ्यर्थनीयम् । उपमा हि ‘यथा गौ तथा गवयः’ इति । (रूपकं हि) ‘गौर्वाहीकः’ इति । शेषः ‘द्विर्वचने (ऽ चि’ इति) तन्नात्मक । × × × एवमन्यत् । न चैवमादि काव्योपयोगीति ।” *Locana*, p 210.

Appayya Dikṣita emphasises similarly that expressions derive their life as Alamkāras by being graceful—Hṛdya Otherwise they are not Alamkāras

“सर्वोऽपि ह्यलङ्कारः कविसमयप्रसिद्धपदुरोधेन हृद्यतया काव्यशोभाकर एव अलङ्कारता भजते । अतः ‘गोसदृशो गवयः’ इति उपमा । ‘गौर्वाहीक’ इति न रूपम् ।” *Citrāmīmāṃsā* p 6.

This has been pointed out by Dr S K DE also in the Introduction to his edition of the *Vakrokti Jivita* pp xlv-i-iv. The truth has been realised by Bhoja and by Abhinava as the texts above quoted clearly show Hence it cannot be contended by Dr DE that Sanskrit Poetics and the study of the theory of poetic figure owe this idea and its importance to Kuntaka (p xlvii V. J. Introduction) But it can be accepted that new importance and new enthusiasm for Vakrokti in the post-Ānanda period are due mainly to Kuntaka and his V J Bhoja takes up the Vakrokti from Bhāmaha and Dandin, independent of any other writer and without any knowledge of Kuntaka Bhoja and Kuntaka were writing at the same time and it happens in the history and destinies of ideas and subjects, that, at different places, different scholars happen to work at the same idea The current of Vakrokti coming down from the hill of Bhāmaha had two courses There is one culmination in Bhoja and another in Kuntaka Regarding Kuntaka and how he developed the doctrine of Vakrokti or Vakratā as the life of Poetry, there is little need to devote any part of this study

Though Bhoja definitely put down Vakrokti as a general name for all figures beginning with Upamā, he retained the substance of Bhāmaha's conception of poetic expression as Alamkāra to which also Bhoja applied the name Vakrokti To avoid confusion Bhoja restricts the word Vakrokti to the minor sense of figures Upamā etc, and generally applies the name Alamkāra to the larger concept The use of the word Vakrokti in the larger sense is only rare in Bhoja Elsewhere however Bhoja uses the concept,

and name Vakratā in the larger sense of poetic expression as such, forming the very distinguishing mark of Poetry. It seems that Bhoja turns back to concur verbally also with Bhāmaha. It is surprising how Bhoja's standpoint agrees so remarkably with that of Kuntaka. We shall now examine this aspect of the question.

It is in connection with Dhvani, and this again is strange and suggestive, that Bhoja talks of Vakratā. Bhoja holds Dhvani as a variety of Tātparya and also as the poetic counterpart of the prosaic factor of Tātparya. The intention of the speaker in ordinary affairs and expressions is called Tātparya whereas the same, as far as Kāvya is concerned, is called Dhvani. He says 'तात्पर्यमेव ध्वनिं ध्वनिरेव राज्ये' and a perusal of the section on Bhoja and Dhvani will elucidate the point. Bhoja asks himself: wherefore this classification of expression into two kinds, Laukika and Śāstriya on the one hand and poetic on the other? He speaks of Vacas, ordinary expression, and as against it, of Kāvya. He does not say that Dhvani marks off the Kāvya, for, he considers Dhvani as part of Tātparya and as obtainable in ordinary expression also, Dhvani being only another name for Tātparya. Then, what is it that Bhoja finds out as the element which distinguishes the poetic and the non-poetic expression? He says that beauty or poetic charm called Vakratā distinguishes the two. In the ordinary speech there is a blunt straightforwardness in expression and there is no regard for beautifully saying things. The manner of saying things in a beautiful and embellished way is discounted and is considered as an extravagance. When, of course, one praises or abuses, he heightens or lowers and resorts to his powers of praising or damning by the power of his expression. Literary expression now results

“—तात्पर्यं, वचः राज्येषु ध्वनिमिति प्रविदि. । ननुक्तम्
'तात्पर्यमेव ध्वनिं ध्वनिरेव राज्ये'

क. पुनस्तयोः कृत्यवचसोः ध्वनितात्पर्ययोः विधेयः । उक्तं—

यदवच वचः शब्दे लोके च वच एव ननु ।

वच यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

Sr. Pra Vol I p. 427. chap. VI.

Again at the end of his treatment of Dhvani, Bhoja says .

“क. पुनः काव्यवचसोः ध्वनितात्पर्ययोः विधेयः । ननुक्तं पुनस्तत्—

यदवच वचः शब्दे लोके च वच एव ननु ।

वच यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

Sr. Pra Vol II p. 42 chap. VII.

This is almost a definition of Kāvya in terms of Vakratā or Vakrokti and in this respect, Bhoja would use Vakrokti or rather the name Vakratva in the sense of Bhāmaha's Vakrokti, comprehending all the three Uktis of Svabhāva, minor Vakra, and Rasa. Thus Bhoja has a major and a minor

As one of those following the ancients and as one who emphasises the expression-aspect or the form in the terms Alamkāra and Vakratā, Bhoja considers Dhvani also as an embellisher of expression ; as the Guṇa called Gāmbhīrya. (Hence Dhvani is an Alamkāra ; for, Bhoja holds all the Guṇas as Alamkāras.) And Rasas also are taken as Alamkāra by Bhoja. Thus, Rasa, Dhvani, and everything go to make the beauty called Vakratā that is Poetry. So Bhoja will accept Dhvani and will consider it as holding a supreme position in Poetry, ध्वनिरेव काव्ये, but he will at the same time emphasise Vakratā.

BHOJA AND KUNTAKA

There are many similarities between Bhoja and Kuntaka. First of all there is agreement to a notable degree regarding the concept of Vakrokti or Vakratā considered as the life of Poetry or the very distinguishing mark of Kāvya. In Bhoja, however, there is but a verse on this Vakratā ; Kuntaka works out the idea into a whole work. Kuntaka defines Poetry as Śabda and Artha in unison and set in Vakrokti.

शब्दार्थौ सहितौ चक्रकविश्यापारशालिनि ।

यन्त्रे व्यवस्थितौ काव्यं तद्विदाह्यदकारिणि ॥ I. 7. V. J.

2 Bhoja will not deny that his Vakratā which distinguishes Kāvya from Vacas, is synonymous with Alamkāra. He classifies this Vakratā or Alamkāra into Guṇas (Svabhāvokti), Arthālamkāras (Vakrokti in a restricted sense), and Rasas (Rasokti). Kuntaka is a similar reviver of the old Alamkāra. His Vakrokti which is of six kinds is equated by him with Alamkāra. He says that there are only two factors in Poetry, Alamkārya and Alamkāra ; the latter is Vakrokti.

काव्यस्यायमलङ्कारः कोऽप्यर्थो विधीयते । I. 2. V. J.

उभावेतावलङ्कार्यौ तयोः पुनरलङ्कारातिः ।

चक्रोक्तिरेव वैदग्ध्यभङ्गो भणितिश्च्यते ॥ I. 10 V. J.

To Kuntaka also, therefore, Dhvani which comes under certain aspects of his Vakratā, is Alamkāra. Kuntaka says actually that Guṇas also are Alamkāras.

“अलङ्कारशब्दः शरीरस्य शोभातिशयकारित्वान् मुख्यतया वदकादिषु वर्तते, तत्त्व-
रित्यमानान्याद् उपायादुपमादिषु, तद्वदेव च तत्सदृशेषु गुणेषु—।” — V. J. p. 3.

Though Kuntaka expressly refutes at length the older view that Rasas are Alamkāras and accepts mostly the new ideas on Rasa, as on Dhvani, he treats of Rasa as if it is also part of Vakratā, the poet's peculiar mode of expression, as part of his Vastu vakratā. III, 7, pp. 150-3. On the surface one must say that Kuntaka differs from Bhoja, for, while Bhoja follows Bhāmaha's and Dandin's view of Rasa as Rasavad Alamkāra, Kuntaka criticises Bhāmaha on this point. III, 10, pp. 156-166. He holds Rasas as Alamkāryas. But Bhoja and Kuntaka agree in the main that Poetry is

distinguished by Vakratā, that Vakrokti or Vakratā means Alamkāra in general and that Gunas and Dhvani also form part of it. If one can grant that anything coming under Poetry is directly or ultimately a manifestation of the poet's Vakra vyāpāra or Vakratā according to Kuntaka, and if all Vakratā is, as Kuntaka himself says, Alamkāra in a general sense of the term, he can see that Bhoja and Kuntaka completely agree with each other. Bhoja brings under Śabdālamkāra the proper choice of the form of composition, of appropriate language, of appropriate medium of verse or prose, the adopting of the proper Vṛtti and Rīti etc. Most of these are generally comprehended in one or the other of the sub-varieties of the six kinds of Kuntaka's Vakratā. Any element of poetry, Rīti, Dhvani, Śabdālamkāra or Guna, Kuntaka must deal under some kind of his Vakratā.

3 Another point of striking similarity between Kuntaka and Bhoja is that they both recognise the factor called Alamkāra of "Prabandha". Bhoja, it will be explained at length in the Alamkāra section, considers that Gunas and Alamkāras are of two kinds, those of Vākya and those of Prabandha. He gives a set of Gunas and Alamkāras for the work as a whole. This corresponds to some aspects of Kuntaka's Prakaraṇa vakratā and Prabandha vakratā. Thus the second aspect of Prakaraṇa vakratā given by Kuntaka

इतिवृत्तप्रयुक्तेषु कथैर्वचिष्यवर्त्मनि ।
उत्पाद्यलज्जलवण्यदन्त्या भवति वक्ता ॥

corresponds to what Bhoja describes as Prabandha doṣa hāna, avoiding the Anacutya in the source by new imaginative creations and deviations from the original. *Śr. Pra* chapter xi

... as a Prakaraṇa vakratā, which
... al help
... the one
between the various cantos and subject-divisions forming part of the unity—Ekavākyatā and Prabandha-upakāṛitva P 431, chapter xi, Vol II, *Śr. Pra*

Kuntaka explains his Vakratā with reference to Kāvya also in IV. 9 (P. 231).

“कथैर्वचिष्यपात्र तद् वक्तिमाण प्रपद्यते ।
यद्दृग् सग्वन्वादे सौन्दर्याय निबध्यते ॥”

“—यद्दृग् सग्वन्वादेः सौन्दर्याय निबध्यते । यज्जलक्रीडादिप्रकरण महाकाव्यप्रभृतेः उपशोभा-
निष्यत्यै निवेद्यते ।

Bhoja considers these as Artha-alamkāras of Prabandha

“नगराश्रमशैलसैन्यावासार्णवादिवर्णनम्, कृतुरात्रिदिवाकास्तमयचन्द्रोदयादिवर्णनम्, नायक-
नायिकाकुमारमहायबाहनादिवर्णनम्, मन्त्रदूतप्रमाणसप्रामाभ्युदयादिवर्णनम्, वनविहारजलक्रीडामधु-
पानमानापगमस्तोतृवादिवर्णनमित्यर्थालङ्कारा ।” P. 431 Vol II. *Śr. Pra*

The next Vakratā of Prakarana in Kuntaka is about Rasa, the Angin and the Anga, chief and accessory. IV. 10. pp. 232-3. Bhoja considers this as an Artha guna of the Prabandha and calls it "Rasa bhāva niran-taratvam" He explains this as richness in emotions. The one main interest of a single Rasa is like eating one kind of dish continuously; it produces Vairasya, therefore there are to be many subsidiary emotional interests

“रसभावतिरन्तरस्त्वस्मिन्नेन रसग्रहणेनापि तन्कारणभूताना भावानां परिग्रहेण × ×

× × × × ×

भोजनस्यैवैकरसस्य प्रबन्धस्यापि वैरस्यमयाकरोति ।” p 432. Vol. II.

Another Vakratā of Prakarana is explained by Kuntaka as the introduction of episodes.

प्रधानवस्तुनिष्पत्त्यै वर वन्तरविचित्रता ।

पञ्चोदयति मोहेष्वा सापराध्यस्य वक्रता ॥ Pp 233-4. V. J.

This is taken up by Bhoja under two heads. पताकाप्रकर्यादिवचनम् and कथान्तरा-नुपपन्नम्, two Ubhayālamkāras of Prabandha. (p. 443. Vol. II. Śr. Pra).

Another feature of beauty in a work is the introduction of a drama within a drama Says Kuntaka.

कविप्रकरणस्यान्तः स्मृत प्रकरणान्तरम् ।

सर्वप्रबन्धसर्वस्वकर्ता पुष्पाति वक्रताम् ॥ p. 235 V. J.

Bhoja counts the same feature as one of the items of his Ubhayālamkāra of Prabandha—गुमाद्वक्त्रिधानम् (p 422. Vol. II. Śr. Pra). Both Kuntaka and Bhoja cite the same instance of the drama within the third act of the *Bālā-rāmāyana* called Sītā svayamvara, ध्रुवः ध्रुवमर्कः, etc. (III. 12).

The last Prakaraṇa vakratā prakāra spoken of by Kuntaka (p. 236) is the well-knit expression of the plot in a drama or in a story, through the successive stages of the development of the purpose in the Sandhis.

मुखाभिगन्धिमन्यादिसंविधानकचन्द्रम् ।

पूर्वोन्तरानुसङ्गन्या (व्यङ्गा) नां विनिवेशनम् ॥

Bhoja has, corresponding to Kuntaka's phrase 'संविधानकचन्द्रम्' the phrase 'सम्पन्नशतयोगेन संविधानमुमुक्षता' (p 411 Vol. II. Śr. Pra.) and corresponding to this Prakaraṇa vakratā, Bhoja has the Ubhayālamkāra 'संविधानमुमुक्षता-कायोपकल्पनम्' (p 431) The Śabda guṇa of Prabandha called Sūtrīṣa sandhitva also refers to this (P. 431).

The last kind of Prabandha vakratā in the text of the V. J. (as now available in Dr DE's Edn) refers to the Vyutpatti derived by a spectator or a reader, the spiritual, ethical, or the social end.

नूतनोपायनिपन्ननयवर्मापदेशिनान् ।

महास्वप्नप्रबन्धानां सर्वोपायनि वक्रता ॥ V. J. p. 245.

This Bhoja calls as the Mahāvākyaārtha which helps man's attainment of the four aims of virtue, desire, material prosperity, and spiritual salvation. Bhoja holds this Mahāvākyaārtha as a transformation, Viparṇāma, of the Śabda Brahman.

“यस्तु तदूपरामायणादिप्रथन्धार्यानाम् अवधारणेन उपहितस्मृकारस्य” ‘रामवद् वर्णितव्यं, न रावणवद्’ इत्यादिविधिनियेधप्रतिभाविशेष उपजायते, स समानविषय्यापी चतुर्वर्गैकहेतुः परो महा-वाक्यार्थः अर्थमूर्त्या विपरिणतमनादिनिधनम् अखण्ड शब्दब्रह्म इति उच्यते ।

अखण्डः सैव वाक्यार्थः शब्दब्रह्मेति गीयते ।

शब्दब्रह्मणि निष्ठात पर ब्रह्माधिगच्छति ॥

इदमाद्य पदस्थान निदिमोपानवर्षणम् ।

इयं सा मोक्षमागानामजिज्ञासा राजपदति ” ॥ (Vākyaopadiya)

P 143 Chap VIII Vol II Śr Pra

Of this Mahāvākyaārtha, Bhoja speaks at greater length in chapter vi (Vol. I, p 407 onwards) .

“सर्वं हि वाक्य विधिनियेधयोरेव पर्यवस्यति । × × किञ्च महावाक्यैरपि रामायणादिभिरिदमेव व्युत्पाद्यते । रामस्य पितुराज्ञा पालयत वननिवासिनोऽपि तथाविधोऽभ्युदयः सत्त, रावणस्य परदारान् अभिलष्यतः त्रिलोक्यविजयिनोऽपि तथार्थि उच्छेदः । तस्मात् पितुराज्ञां पालयेत्, परदारान् नाभिलष्येत्, रामवद्वर्तेत, न रावणवद्, इति ।”

He speaks of this twice again in his two Prabandha-features—

‘चतुर्वर्गकलायत्तत्वम्’ and ‘विधिनियेधव्युत्पादकत्वम्,’ p 430 Vol II

a Prabandha guna and a Prabandha alamkāra

“चतुर्वर्गकलायत्तत्वमित्यनेन चत्वारो धर्मार्थकाममोक्षाः, त एव व्यस्ताः समस्ता वा कलतस्मा-धनोपायविषय महाकाव्यादीनि ज्ञापयन् मुक्तादिभ्यो भेदमाकष्टे ।” p 431.

“विधिनियेधव्युत्पादकत्वेन तु गुणवतो नायकस्य उत्कर्षप्रकाशनेन दोषवत्त्वोच्छेदप्रदर्शनेन जिगृषुणा गुणवत्त्वं भाष्यम्, न दोषवतेति व्युत्पादयति ।” p. 432

4 Another important concept on which Kuntaka made a valuable contribution is Sāhitya. It is again remarkable how, almost at the same time, the same concept possessed another writer and clamoured for definition Bhoja and Kuntaka are the two most important names in the history of Sāhitya, which have been dealt with in the section on Sāhitya. Here it is necessary to point out only a few facts of similarity regarding that concept between Bhoja and Kuntaka. Both start with Bhāmaha's definition—शब्दार्थौ सहितौ काव्यम् । Secondly, Bhoja analyses this Sāhitya between Śabda and Artha into twelve relations, eight of which are grammatical and the last four of which refer to poetical relations. If we leave aside the first eight and take into consideration the last fourfold literary Sāhitya in the shape of avoiding of flaw, taking of Gunas, adding of ornaments, and securing the eternal presence of Rasa, we can see that Bhoja will not refute us if we equate his Sāhitya with Alamkāra. For, to Bhoja, Gunas, figures and Rasas are all Alamkāra. Similar is the case with Kuntaka's Sāhitya. Though Kuntaka describes Sāhitya in

his own way, it can be contended that his Sāhitya also is a kind of Vakratā ; and Vakratā, we have already pointed out, is Alamkāra. In Poetry, Kuntaka says, there are, to begin with, three factors—Śabdārtha, Sāhitya and Vakratā. Sāhitya can be merged in Vakratā and finally only two categories remain, Kāvya which is Alamkārya and Alamkāra which is Vakratā. In I. 17, which defines Sāhitya, Kuntaka gives it as कवि अवस्थितिः and in the Vṛtti as सा काचिदेव वाक्यविन्याससंपन् साहित्यव्यपदेशभाग् भवति ।" p. 27.

Thus there are many points of similarity between Bhoja and Kuntaka, two great writers of the post-Ānanda period, who accepted Dhvani and Rasa, with all their supremacy, but took up the old concept of Alamkāra and Vakrokti and elaborated systems out of them. But there is a good deal of difference also between the two writers. In the concluding part of chapter vi while dealing with Vākyaārtha, and in the middle of chapter xi while beginning the treatment of Prabandhas, Bhoja considers the significance of the names of works like *Jānaki-harana*, *Kumāra-sambhava*, etc. In the former context at least, there is some amount of literary treatment of these names as giving to us the idea of the poem, the Vākyaārtha. But in the latter context i.e., in chapter xi, Bhoja goes into these names as a grammarian enquiring what Samāsa is involved in them. Compared with these two treatments of names of works, Kuntaka's Prabandhavakratā referring to the significant and beautiful titling of a composition, exhibits greater literary value.

आस्ता वस्तुषु वैदग्ध्यं काव्ये कामपि वक्रताम् ।

प्रधानसंविधानाङ्कनाम्नापि कुरुते कविः ॥ V. J. IV. 24

See also Vṛtti on p. 243. V J

In the same manner Kuntaka's treatment of Sāhitya is very much superior to that of Bhoja. Kuntaka relegates the question of Pada, Vākya, Artha, Tātparya etc., to an alien sphere and considers in his work Sāhitya from a purely poetic standpoint. Again, Bhoja has devoted chapters to a consideration of Śabda and Artha and his treatment of these two is purely grammatical. Compared to it Kuntaka's treatment of Śabda and Artha in the definition—*Śabdārthau sahitaū kāvyam*—contains very beautiful ideas of great literary value, V J. I 8-9, Pp. 14-22, Śabdārtha pūramārthya

To return to Bhoja and Vakrokti, the only Sūtra-like verse of Bhoja on Vakrokti as a 'definition' of Poetry is the above-referred to verse

यदवयव वचः शास्त्रे लोके च वच एव तत् ।

वक्तुं यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

What exactly Bhoja comprehended under the 'etc' in the word 'Arthavādaū' is not known. Arthavāda, Bhoja defines elsewhere in the midst of the several Vākyaadharma, as praise or abuse and turning the idea to suit

either. Anyway, an Arthavāda is an exaggeration this way or that, an *Atisayokti*¹

“स्तुतिनिन्दार्थमतिशयोक्तिरर्थवादः । तद्यथा—मनोजवोऽश्वः, विश्वव्यापिनी सृष्टेर्नि । यथा च स्तुतौ—

कवीनां मानसं नैमि तरन्ति प्रतिभाभिः ।

यत्र हंसवयासीव भुवनानि चतुर्दश ॥

यथा वा निन्दायाम्—

येषां प्राणिवधः क्रीडा नमं मर्मनिच्छदो गिरः ।

परापवादः कर्तव्यं ते मृत्योरेषां मृत्यवः ॥

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This kind of approach to Poetry seems to correspond to what Rājasekhara records as Yāyāvariya's opinion that in Poetry things are not what they are, but what they are to the mind of the poet or of the poet's characters—*Pratibhāsa nibandhanam* (pp 44-45 *KM*) and as the opinion of his own wife, Avantisundarī, who says, “there is no constant nature of things, so far as Poetry is concerned, for, the poet's artistic mind and the poet's turns of expressions conceive of things in all sorts of ways” The scientific nature of a thing which is the fact does not matter for the poet, he makes things good or bad by his conception and expression, he praises the moon and calls it the ‘nectar-rayed’, and if he has to say against it, he calls it ‘doṣā-kara.’

“‘विदग्धभणतिभट्टिनिवेशं वस्तुनो ह्य न नियतस्वभावम्’ इति अवन्तिसुन्दरी । तदाह—

‘वस्तुस्वभावोऽत्र कवेरतन्त्रः गुणागुणानुक्तिवशेन काव्ये ।

स्तुतिवधप्रात्यमृताशुमिन्दु निन्दस्तु दोषाकरमाह धूर्तः ॥’” P. 46. *KM*.

This can also be compared to what Yāyāvariya says on p 25 that in Poetry there is no question of things being true or untrue, *Satya* and *Asatya* It is all one *Arthavāda*

“नास्त्य नाम किञ्चन काव्ये वस्तु स्तुत्यर्थवदः ।

स न परं कविकर्मणि धुमी च शास्त्रे च लोके च ॥”

This verse throws some light on Bhoja's brief utterance on *Vakratā*, *Kāvya* and *Arthavāda* Even in *Veda*, *Sāstra* and *Loka*, cases of *Arthavāda* are cases of Poetry By the *etc*—*Adi*—in the statement ‘*Vakram yad arthavādādau*’, Professor S Kuppaswami Sastri suggests that Bhoja may mean *Mantra*, the *Stotras* and descriptive *Rks*, since they form Poetry. But the word *Adi* seems to me unnecessary and *Arthavāda*, by itself, seems to give some kind of definition of Poetry In *Arthavāda*, we cast away the face-sense; and so also in Poetry We take the intention or the real sense which is either *Stuti* (Praise) or *Nindā* (Condemnation) In Poetry also, there are

1. Cf Bhāmaha's idea that all poetic expression involves *Atisayokti* Bhāmaha II, 85, Daṇḍin II, 220, Ānanda III Pp. 207-8

only two facts—heightening of objects and lowering them, Utkarṣa and Apakarṣa, according to the context or the theme, Artha and Rasa Says Mahima Bhaṭṭa also :

विना उरुर्घोषकर्षाभ्या स्वदन्तेऽर्था न जानुचिद् ।

तदर्थमेव कवयोऽलङ्कारान् पर्युपासते ॥ V. V. p. 53. T. S. S.

Ratneśvara, commentator on Bhoja's *S K. Ā.*, as has been already proved, is acquainted with Bhoja's *Sr Pra* well. He explains somewhat Bhoja's notion of Vakratā. He quotes this Anuṣṭubh kārīkā of Bhoja on Vakratā, namely, *Yad avakram* etc., in his commentary on the *S. K. Ā.* Bhoja has a 'flaw' among his Doṣas called Aritimat which is the reverse of the nine Guṇas, Śleṣa, etc. One kind of this Aritimat is the reverse of the Guṇa of Audārya—Audārya viparyaya—which Bhoja describes as *Analanīkārā*

“यस्तु रीतेरनिर्वाहाद् औदार्यस्य विपर्ययः ।

वाक्य तदनलङ्कारमलङ्कारविदो विदुः ॥

Vṛtti .

तदिदमपुत्रार्थत्वाद् अनुलङ्घ्यविशेषणमनुदारं निरलङ्कारमाचक्षते सोऽयमौदार्यविपर्ययः—।”

S. K. Ā I. p. 30.

Here, in the word *Analanīkārā*, the name *Alamkāra* is used to mean the common, minimum, or prime requisite of beauty necessary for making any utterance poetic. Bhoja uses the word in the very general sense in which he uses it when he classifies it into *Svabhāvokti*, *Vakrokti* and *Rasokti*. A similar instance of Bhoja's use of the word *Alamkāra* in this wider sense is Bhoja's *Vākyaṛtha* Doṣa called *Niralamkāra*. Under this Doṣa also, Bhoja emphasises the same point. Any expression to be poetic must have 'Alamkāra', otherwise it is bald. Ratneśvara, while commenting on the *Audārya viparyaya*, explains this point. He says that without *Vakratā* there is no possibility of Poetry. Thus run his comments .

“यस्तु रीतेरिति । काव्यरूपताप्रयोजकं शब्दार्थयोः यकता उदारता । न हि यकता-
मन्तरेण काव्यपद्वीप्राप्तिः । तदाह—

‘यत्तु (द) यक वचः ज्ञात्रे लोके न वच एव तत् ।

यके यदनुरागादी तत्र काव्यमिति धुनिः ॥’ (*Sr Pra.*)

तदेतदलङ्कारमामान्यस्याभावे निरलङ्कारता भवतीत्याह—अनलङ्कारमिति ।...प्रत्युदाहरणे द्वयोः (शब्दार्थयोः) अवयवं स्फुटयति ।” P. 30 S. K. Ā

Ratneśvara has here quoted the verse of Bhoja on *Vakratva*, 'Yad avakram etc.' given by him twice in his *Sr Pra*. The context in which Ratneśvara quotes it and the purpose for which he quotes it make the meaning of the verse pretty plain. Ratneśvara says that *Alamkāra* signifies the prime essential element of beauty and is synonymous with *Vakratva* which is the condition that makes for Poetry—*Kāvya rūpatā prayojaka*, and it is to supplement this that Ratneśvara quotes the *Kārīkā* of Bhoja on *Vakratā* from his *Sr. Pra.*

The Kārikā as quoted by Ratneśvara, reads in the first line यत् वक्रम् for यद्वक्रम् and is a clear mistake. In the last quarter there is an insignificant change: तत्र for तस्य and ध्रुति for स्मृति. But a really noteworthy change is in the third quarter which substitutes the word 'Anurāgādaṁ' for 'Arthavādādaṁ'. Perhaps both mean the same thing. Anurāga means love and consequently praise and by 'Ādi' is meant Dveṣa or dislike and consequently abuse. Thus 'Anurāgādaṁ' also we may take as meaning Stuti and Nindā.¹

Under the Vākyaṛtha doṣa called Niralamkāra, Ratneśvara explains Bhoja in the following manner. Without Vakratā, there can be no Alamkāra, hence no Kāvya. Such Vakratā is the product of the poet's genius and is delectable to the Saṁdayas. Even Svabhāvokti has got this Vakratā; hence it is that Svabhāvokti also is an Alamkāra. But there are bald utterances like 'गोरपत्र्य बलीवर्द' which do not come under Svabhāvokti or Jāti, being devoid of Vakratā or Alamkāra. Such cases of 'baldness' form the Doṣa called Niralamkāra.

“वक्रताव्यतिरेकेऽलङ्कारसामान्यमेव न स्यादिति निरलङ्कारमित्युक्तम् । × × ×

ततो जात्यलङ्कारेण वक्रत्वमाश्लिष्यते । × × × स्वहृत् चमत्कारिकविप्रतिभासावप्रकाशनीय रूप तदेव अलङ्काररक्षामधिरोते । × × ×

कथं तर्हि वक्रताभावपर्यवर्तिषु च इत्यादि शब्ददोषाद् मिथ्ये × × × गद्यानामेव वक्रताव्यतिरेकेण अपवादः इति शब्ददूषणम्, इह तु न तथा । किन्तु उक्तमेव स्वरूपं न वक्रम् इति वाक्यार्थ एव दुष्ट ।” P 38 S. K. Ā Vyā

The previous instance of Audārya viparyaya or Analamkāra emphasises śabda vakratā as essential and thus Vākyaṛtha doṣa of Niralamkāra, Artha vakratā.

Earlier also, while commenting on the opening part of the flaw Arīmat, Ratneśvara has some introductory remarks where he points out that the nine Gunas, śleṣa etc., secure the requisite Vakratā without which an expression cannot be called Poetry.

“एतद् (श्लेषादिनवगुण) योगाद् वक्ररूपताम् आगत्य काव्यव्यपदेशो लभते ।” P. 24

Both Bhoja and Ratneśvara follow Vāmana on the difference between Guṇas and Alamkāras. In the larger sense of the term Alamkāra as Saundarya or Kāvya-śobhākara-dharma, Guṇa also is Alamkāra. But Guṇa is a necessity, Nitya, and Alamkāra or figure like Upamā is only optional, Anitya. In the absence of the former, there is no Kāvya; the latter is only to add additional grace. Thus the basic beauty or Vakratā is due to the Guṇas. This Vakratā increases by addition of Alamkāras like Upamā. Hence it is, by the way, the reason why Vakrokti and Alamkāra though they mean Guṇa also, mean, par excellence, figures like Upamā which add the more easily perceptible Vakratva.

1. There is also the third state of Mādhyasthya which means neither Praise nor Abuse. See Pālyakīrti's view on p. 46 Rājāśekhara's K. M.

Under the Śabda-guṇa Samādhi, Ratneśvara explains Vakratā as underlying Samādhi.

“सम्यग्वाधानं आरोपणं समाधिः । सम्यक्च वक्रता, लोकातिगत्वम्—।” P. 54.

Under the Artha-guṇa, Śleṣa, Ratneśvara takes Vāmana's Kauṭilya as Vakratā.

“—तत्रैव कौटिल्यं लोकातिगमिनी वक्रता । अवक्रयोः अव्यययोः वचनमात्रत्वात् ।” P. 63.

The second sentence is a paraphrase of Bhoja's dictum that Kāvya and Vacas are Vakra and Avakra.

Again under the Guṇa, Samatā of Artha, Ratneśvara remarks that Vakratā is absolutely essential.

“वक्रता चात्र विरोपणमूहनीयम् ’ अन्यथा भुक्त्वा व्रजतीत्यतः को विरोपः स्यात् । ” P. 64.

On the Vaiśeṣika-guṇa of Analambkāra, he says :

“भुगुणेन वर्काभावेन तत्त्वमर्थनात् । ” P. 109.

Under the Vaiśeṣika-Guṇa, Niralambkāra, Ratneśvara straightly puts Vakratva as Alambkāra.

“—वक्रत्वं च अलङ्कार इति । × × सामान्येन वक्रता प्रशस्त एव । ” P. 109.

The Vakrokti-alambkāra.

Side by side with this larger concept of Vakrokti, which meant poetic speech and Alambkāra in general, there must have been a kind of poetic figure of this name involving clever dialogue turning on ordinary and word-split (Bhaṅga-śleṣa) puns. We do not meet with Vakrokti as a special figure in Bhāmaha and Daṇḍin, both of whom use the word as a common name for Alambkāra in general. But, when Daṇḍin says that in Vakrokti in general, Śleṣa adds charm, he seems to minimise the scope of Vakrokti ; for it is not all kinds of Vakrokti that involve Śleṣa. But much cannot be made out of this remark of Daṇḍin, who simply says that Śleṣa is an element which can beautify many other Alambkāras. In theoretical writings, it is only when we come to Rudraṭa that we find the first writer who gives the smaller Vakrokti. Rudraṭa never speaks of Vakrokti as a name of Alambkāra in general. He gives a Śabdālamkāra called Vakrokti, which is a dialogue involving intonation cleverly employed to change the meaning and another variety of the same which employs word split pun (II 14-17). The variety employing Kāku soon ceased to be considered as an instance of Vakrokti and Rājasekhara criticises it in his *Kārya-mīmāṃsā*. In Ananda's time, we have poet Ratnākara writing his minor poem *Vakrokti-pañcālikā*, which contains Vakrokti involving Bhaṅga-Śleṣa, one of the two varieties of Rudraṭa. Maṇḍana accepted Rudraṭa completely and gives both the Bhaṅga-Śleṣa and Kāku Vakrokti in the Śabdālamkāra section. Hemacandra, following Rājasekhara, refuses to accept Kāku as a variety of Vakrokti, as follower of Ananda, he places Kāku

under Guṇibhūta-vyangya and accepts only Bhaṅgaśleṣa-vakrokti as a śabdālamkāra. Mammāṭa has added Abhaṅgaśleṣa also to what Rudraṭa gave and, on this point, Hemacandra follows Mammāṭa. Ruyyaka accepts (p 175) Mammāṭa's position and gives both śleṣa and Kāku Vakroktis, though he takes them over to the Arthālamkāra section. Ruyyaka decides the future for this Vakrokti; Viḍyānātha follows him (p 296 Bāla. Edn.) and so also Appayya Dīkṣita. Viṣvanātha however chooses to follow Mammāṭa completely in retaining Vakrokti as a śabdālamkāra.

Thus, after the time of Rudraṭa, the word Vakrokti was signifying both the particular poetic figure of Śabda or of Artha, and the general concept of Alamkāra as such. It is likely that, as a name for that kind of dialogue in which one outwits another by word-split puns, the history of the word goes far back into those days of Poetics of which we have no work left to us. It is very intelligible how this kind of speech came to be called Vakra-ukti, crooked speech. How by Bhāmaha's time the name Vakrokti came to mean Alamkāra in general, so much, that we do not see any trace of the particular figure going by that name, is not known. But it cannot be settled whether Śabdālamkāra Bhaṅga-śleṣa Vakrokti expanded into the larger Vakrokti or the larger Vakrokti of Bhāmaha and Daṇḍin sank to the level of the mere Śabdālamkāra of that name in Rudraṭa. In the *Dhvanyāloka* of Ānanda, Vakrokti as meaning the larger common name of Alamkāra, is met with in Ud. II. Ruyyaka says that the word means both

“वक्रोक्तिश्चन्द्र अलङ्कारमामान्यवचनोऽपि इह अलङ्कारविशेषे सञ्ज्ञितः।” P. 177

and Viḍyānātha also says regarding the Vakrokti-arthālamkāra.

‘उक्तिवन्नद्वे क्यमित्तभवत्यपि एवविचक्षणमावान् सर्वालङ्कारेभ्यो भिद्यते।’ P. 296

In Bhoja, we meet with this smaller Vakrokti meaning a particular poetic figure also, alongside of the larger concept of that name. Bhoja, in common with Mammāṭa, follows Rudraṭa in accepting Rudraṭa's Vakrokti as given by him as a śabdālamkāra. But Bhoja makes it a sub-variety of a new class of śabdālamkāra constituted by himself. All instances of Vakrokti, as seen in Alamkāra texts and in such examples of it as the *Vakrokti-pancāśikā* are dialogues and this element of dialogue is taken and made a major type of śabdālamkāra called Vākovākya by Bhoja.

उक्तिप्रत्युक्तिमद् वाक्यं वाक्योवाक्यं विदुर्बुधा । II 143 p 252 S K Ā

One of the six varieties of this dialogue and repartee called Vākovākya is Vakrokti. Bhoja accepts only the śleṣa variety of Vakrokti of Rudraṭa. The Kāku variety he has separated, Kāku by itself is brought under another śabdālamkāra called Paṭhiti by Bhoja, which is more intelligible (P. 164, S K Ā). śleṣa-vakrokti is divided by Bhoja into two kinds—Nirvyūḍha and Anirvyūḍha. The former is sustained Vakrokti running to the end of the verse; the latter is not so sustained. Bhoja cites Rudraṭa's illustration for śleṣa-vakrokti for his Nirvyūḍha variety. S K Ā, P. 253

Thus in Bhoja's work Vakrokti means :—

(1) Alamkāra, Vakratā, the characteristic poetic expression in general; the very definition of Kāvya

(2) One variety of no 1. That is, the Alamkāras beginning with Upamā. The two other varieties are Svabhāvokti and Rasokti. These three comprehend the whole realm of poetic expression.

and (3) One of the varieties of the Śabdālamkāra called Vākovākya.

Vakrokti and the Lakṣaṇā vṛtti

In the history of Vakrokti, Vāmana holds a striking position, standing somewhat aloof with a singular opinion. Vāmana is the first writer in whose work we meet with the term Vakrokti with the restricted sense, as the name of a particular figure of Artha. Vāmana holds a position altogether different from that of Rudraṭa who, though he also gives Vakrokti only as the name of a particular figure, gives it as a Śabdālamkāra. Vāmana gives it as Arthālamkāra, involving similarity, Upamā, an Arthālamkāra which is the same as Daṇḍin's Samādhiguṇa, being based on the transference of attributes of one to another on the basis of similarity. सादृशादक्षणा वक्रोक्तिः । IV. iii. 8. Vāmana definitely says that it is only Lakṣaṇā based on Sādrśya, similarity, that is Vakrokti and not those Lakṣaṇās based on Sāmīpya etc.

“यद्वृत्तिरिति निबन्धनानि लक्षणायाः ; तत्र सादृशादक्षणा वक्रोक्तिरिति । × × असादृशनिबन्धनानि तु लक्षणा न वक्रोक्तिः ।” Pp 130-1 *K. A Sū and Vy*

But writers who want to bring all cases of beautiful poetic expression under Vakrokti will have to say naturally that not only Sādrśya lakṣaṇā but other cases of lakṣaṇā also form Vakrokti. If even non-lakṣaṇā expressions, Abhidhāmūla dhvani for instance, have also to be brought under some kind of Vakrokti, it goes without saying that non-sādrśya-lakṣaṇās also are Vakrokti.

In Bhoja's *Śy. Pra.*, there is a significant verse quoted by Bhoja on Lakṣaṇā in the beginning of chapter VII, which treats of Abhidhā, Lakṣaṇā and Gauṇī vṛttis. While defining Lakṣaṇā, Bhoja says

तदुक्तम्—

‘अभिधेयाविनाभूतप्रतीतिरंशगोच्यते ।

मेधा विदग्धवक्रोक्तिर्वीतिरिति वृत्तिरित्युते ॥’

Śy. Pra. Mad. Ms Vol I, p 429

For those writers who recognise beyond Abhidhā only one Vṛtti, namely, Lakṣaṇā and bring under it all the ideas appearing in the train of Abhidhā, and for those writers who hold all aspects of strikingness in poetic expression as Vakrokti, this verse in Bhoja is fully acceptable. It gives Lakṣaṇā as the very life of the poet's Vakrokti. Bhoja simply gives the verse and makes no comment. he does not utilise it or expand it elsewhere in his work.

As in the case of his other verse on Vakrokti, *Yad avakram*, etc., he leaves us with a meagre Anuṣṭubh. What kind of Lakṣaṇā, whether it is that based on Sādrśya only or all kinds of Lakṣaṇā is meant in this verse, is not easy to decide. Perhaps Bhoja means by this Vakrokti, here, not Vāmana's Vakrokti based on Sādrśya lakṣaṇā but the larger concept of Vakrokti which occurs so much in his work; and perhaps Bhoja says here that of all kinds of Vakrokti, i.e., Alarṅkāra in general, Lakṣaṇā is generally a life-giving element, even as Daṇḍin said that Śleṣa generally adds beauty to all kinds of Vakrokti. At the end of his definition and illustration of all the sub-varieties of the two kinds of Lakṣaṇā, named Lakṣaṇā and Lakṣita lakṣaṇā, Bhoja says that all kinds of Lakṣaṇā are found amply in poets' expressions. Bhoja gives many fine verses in illustration (Vol II pp 14-18), many of which are found given in the *Dhvanyāloka* as illustrations for Lakṣaṇāmūla-dhvanī. Surely, of all these, Sādrśya lakṣaṇā is the greatest but we can take that, in the above-given verse, Bhoja does not mean a re-statement of Vāmana's Vakrokti based on Sādrśya lakṣaṇā, but seems to mean that Lakṣaṇās of all kinds are found to lie at the root of all kinds of Vakrokti as a fecund principle.¹

Under his Śabdālarṅkāra called Śayyā, Bhoja gives a variety called 'miscellaneous'—Prakīrṇa Ghaṭaṇā, *S K Ā* pp 159-164. Bhoja here speaks of the presence in poets' expressions of the Śabda vṛttis of Mukhyā, Gaunī and Lakṣaṇā. While commenting on this, Ratneśvara quotes (p 162) the above-discussed verse on Lakṣaṇā and Vakrokti. And he also seems to con-

1 The above-discussed Anuṣṭubh in Bhoja on Lakṣaṇā and Vakrokti is introduced by Bhoja with the words तदुक्तम्. We do not know who its author is. Most likely Bhoja himself is its author. The first line 'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते' is not Bhoja's. It is Kumārila's definition of Lakṣaṇā. On p 242, Vol II, in a discussion on Gaunī vṛtti and Upacāra, Bhoja quotes it, as also the definition of Gaunī vṛtti with the mention of the name of their author, Bhaṭṭa, i.e., Kumārila. It is likely, Bhoja took the first line defining Lakṣaṇā from Kumārila and added to it the second line giving Lakṣaṇā as the Life of Vakrokti. We need not doubt Bhoja's authorship of the second line and of the idea of Lakṣaṇā as the Life of Vakrokti, just because of the words तदुक्तम् introducing the verse. Elsewhere Bhoja quotes his own verses with these words तदुक्तम्. It must be noted that accidentally we meet with in this verse the combination of the words *Vakrokti jivitam*, which gives the name of Kuntaka's work.¹

Sāradātanaya who summarises Bhoja's text on Sāhitya, has this verse on Lakṣaṇā and Vakrokti in his *Bhā Pra* on page 145.

अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते । सैषा विदग्धवक्रोक्तिर्जीवित इतिरिष्यते ॥
ब्रूयन्ति मया इत्यादौ सा वृत्तिरवगम्यते । सत्यमाणमुपैर्वागाद् वृत्तेरिषा तु गौणता ॥

Sāradātanaya illustrates the Lakṣaṇā here by the expression "क्रूयन्ति मया" and this shows that Bhoja means in that verse all kinds of Lakṣaṇā. Bahurūpa-miśra, who borrows largely from the *Śr Pra* and the *Bhā Pra*, reproduces the above from Sāradātanaya (p 74, Mad Ms R. 4188). He also quotes the verse of Bhoja on Lakṣaṇā as the life of Vidagdha-Vakrokti.

sider the Lakṣaṇā meant here as the Jīvita of Vakrokti, as not merely the one based on Sādrśya but Lakṣaṇā of all kinds

“—लक्षणा । तदुक्तिम्—

‘अभिधेयविनाभूतप्रतीतिर्लक्षणोच्यते ।

सैषा विदग्धवक्रोक्तिजीविनं वृत्तिरिष्यते ॥’

सा द्विधा—शुद्धा, लक्षितलक्षणा च ।”

Ratneśvara summarises here a part of the Śr Pra text on Lakṣaṇā (from Vol. II), giving the same illustrations as given by Bhoja.

That the Lakṣaṇā in this verse described as the life of Vakrokti means all kinds of Lakṣaṇā and that Vakrokti consequently does not mean what it meant to Vāmana but means various kinds of poetic expression, is also proved by Ratneśvara's comments on Bhoja's Vaiśeṣika guṇa of the Paruṣa doṣa. Ś. K. A. I. 145, p. 114 Bhoja says that Paruṣa doṣa becomes a Guṇa in Viruddha-lakṣaṇā. Commenting on this, Ratneśvara quotes the above-discussed verse of Bhoja on Lakṣaṇā and Vakrokti (in a corrupt form), Ś. K. A. p. 114

CHAPTER XI

BHOJA AND SVABHAVOKTI*

Bhoja's treatment of Svabhāvokti has something new to give us. Firstly, on the nature of this Alamkāra, some valuable information is gained even from his *S. K. A.* Secondly, an original view and a new definition of Svabhāvokti, and a systematic working out of Daṇḍin's view of Svabhāva and Vakra Uktis are available in Bhoja's *Śr. Pra.*

Bhoja describes Svabhāvokti thus in his *S. K. A.*

नानावस्थानु जायन्ते यानि रूपाणि वस्तुन ।
स्वेभ्यस्स्वेभ्यो निसर्गेभ्यस्तानि जातिं प्रचक्षते ॥

अर्थव्यक्तेरिय भेदमियता प्रतिपद्यते ।

जायमानप्रि (नि) य वक्ति रूप सा सार्वकान्द्रियम् ॥ III 4-5

(The text of *S. K. A.*, N S Edn., reads here wrongly जायमानप्रियं वक्ति रूपम् but जायमानप्रिय वक्ति रूपम् is preserved in a quotation of this verse by Bhaṭṭa Gopāla in his commentary on the *Kāvya Prakāśa* T S S., p 187, part II). In the first verse, Bhoja defines his first Arthālamkāra called Jāti. Jāti is another name for Svabhāvokti. 'Jāti' might originally have referred to "Class attribute" which figures in a Svabhāvokti. The name Svabhāva-Ukti or Svabhāva-Ākhyāna emphasises the essential nature of the figure called 'Natural Description'. Bhoja's definition gives a new interpretation to the name 'Jāti'. Bhoja says that 'Jāti' means the exact opposite of the logical concept of class-attributes. It means those aspects of things that result from particular conditions, but aspects related to the essential nature of the things. There are two ideas in this definition of Svabhāvokti of Bhoja: one, attributes which are due to the changes consequent on particular moods or conditions—नानावस्थानु जायन्ते यानि रूपाणि—and two, these attributes must be of the very nature of the thing—स्वेभ्यस्स्वेभ्यो निसर्गेभ्यः । We shall first examine the second condition, namely, that the attributes shall be such as are born of the very nature of the things. It rules out all cases of conceits and superimposed ideas—Āropita. This is the most essential condition; for it is the chief and direct meaning of the word 'Svabhāva' in Svabhāvokti. The action or qualities described must pertain to them as theirs. Maṃmatā emphasises this by the word 'Sva' in his definition—

स्वभावोक्तिस्तु हिमादे स्वक्रियारूपवर्णनम् । स्वयोस्तदेकाग्रयथो । रूप, वर्ण, मस्थान च ।”
Attribution or superimposition—अयम्वन्द्ये सम्बन्धोक्ति and आरोप, which

* Vide also the sections in this Thesis on Ukti, Alamkāra and Vakrokti, and my paper on Svabhāvokti in the Indian Culture, Vol V, pp 147-165

result in Atiśayokti and Rūpaka, are prohibited. Commenting on the above-given definition of Mammaṭa, Vidyācakravartin says :

“स्वभावान्न क्रियास्वरूपो. अनागेयित्वम् । अतः स्वभावोक्तिरिति वक्तव्यम् ।”

p 336 T. S. S.

If something is added by way of comparison or contrast, we have no Svabhāvokti but we land on some Alamkāra based on Aupamya or Virodha. External ideas, our ideas of an object, or reflections on seeing an object,—these again are out of the scope of Svabhāvokti. Ratneśvara clearly explains thus as the import of the words स्वभ्यः स्वभ्यो निवर्गेभ्यः in Bhoja's definition. Giving an instance of a poet's reflection, he says :—

“इवाशनापि जातिव स्यात्, अत्र आह—स्वभ्यः स्वभ्य इति । स्वभावमूलाणि इत्यर्थः ।” p 266

Thus the main characteristic of the 'Natural Description' is that it is purely a Svabhāva vamaṇā, that the 'Rūpa' described in it shall be 'Svīya' and 'Naisargika'.

In the first qualification, Bhoja makes out some new significance for the word 'Jāyante' from which 'Jāti' is derived. His new meaning of Jāti here restricts the scope of Svabhāvokti. Bhoja emphasises the word 'Jāyante'—'produced in certain circumstances'. As for instance, a horse may be described as sleeping in standing posture in accordance with its nature. The pose, the attitude etc., in the state of its sleep constitute the 'Jātarūpa' of the Avasthā of sleep.

Why is it that Bhoja stresses this point that the attributes described in Svabhāvokti shall be those which characterise a mood or state of a thing? His source and greatest Ācārya, Daṇḍin, has nothing like this in his work: Daṇḍin simply says “नानास्य पदार्थानां रूपम्”—appearances of things as they exist in their various states and actions. And things can never be separately noticed, apart from their states and actions. It is not possible to find a moment when a thing will not be in some Avasthā and if we must really make any distinction of the nature of things into that which is permanent and basic and that which pertains to the moments, we can justify that distinction as of only relative truth.

Bhoja brings in his new emphasis on 'Jāyante' because he has to accommodate in his system Vāmana's Arthavyakti Guṇa, side by side with the Svabhāvokti Alamkāra. This is not the first or only case where, Bhoja following everybody and borrowing from everywhere, with a hundred hands, has to artificially scheme out certain ways of adjusting all that he has gathered. The second verse in the definition of Svabhāvokti quoted above explains Bhoja more clearly. In it, Bhoja points out that Svabhāvokti Alamkāra is different from the Guṇa called Arthavyakti. It is necessary here to note what Bhoja means by Arthavyakti, what that Guṇa means really, apart from Bhoja's idea of it, how it is related to Svabhāvokti in particular and poetic expression in general, and such other matters.

In Daṇḍin, Arthavyakti is a Guṇa related to the other Guṇa of Prasāda. It has nothing in its nature which overlaps with that of the Alamkāra Svabhāvokti. Vāmana's Śabda Guṇa of this name is identical with Daṇḍin's Arthavyakti and so also is Bhoja's. But Vāmana has an Artha guṇa also of this name and that also Bhoja borrows. Vāmana defines his Artha guṇa Arthavyakti thus :

वस्तु-स्वभावस्तुल्यम् अर्थव्यक्ति । III 2. 13

वस्तुना भावानां स्वभावस्य स्तुल्यं यत्, अगौ अर्थव्यक्तिः ॥

Bhoja gives the first verse given by Vāmana for illustration for his Arthavyakti guṇa of Artha and adds this definition of his own

“अर्थव्यक्तिः स्वरूपस्य साक्षात्कथनमुच्यते ।”

“अत्र वस्तुस्वरूपस्य साक्षादिव प्रतीयमानत्वेन यत् स्वरूपमभिधानमसावर्थव्यक्तिः ।”

S. K. A. I p 65 This 'vivid portrayal of an object's appearance'—स्वरूपसाक्षात्कथन—is what constitutes the essential mark of Svabhāvokti. This phrase, 'साक्षात्कथन' stands for Vāmana's 'स्तुल्य' and is borrowed by Bhoja from Daṇḍin's definition of Svabhāvokti Alamkāra.

नावावस्थं पदार्थानां रूप साक्षात् विवृण्वती ।

The idea that a 'Natural Description' is poetic or constitutes Alamkāra only when it is powerful, effective, and vivid is emphasised by every writer. Bāna says 'जातिप्रामाण्य' A description of the nature of an object must not be bald and stale. Bhāmaha includes Svabhāvokti also in Vakrokti because of this very strikingness, and natural description devoid of this vivid portrayal is dismissed by him as Vārtā having no Vakrokti or strikingness in it.

गतोऽन्तमसौ भानीन्दुः यान्ति वामाय पक्षिणः ।

इत्येवमादि किं कव्यम् ? वार्तामेता प्रचक्षते ॥ II 87 K A

Close upon denying Alamkāratā to Hetu, Sūkṣma, and Leśa, Bhāmaha gives the above-given instance and says Is this Kāvya? It is but ordinary speech, or mere news. Daṇḍin emphasised that Svabhāvokti must have life and must give us a vivid picture which will conjure up the object before our mind's eye. He stressed the idea in the single word 'Sākṣāt'—‘एवं साक्षाद् विवृण्वती’—on which Taruṇavācaspati says. साक्षाद् विवृण्वती प्रत्यक्षमिव दर्शयन्ती.¹ Rudraṭa qualifies the general class of Vāstava Alamkāras to which Jāti belongs by the attribute 'Puṣṭārtha'. This emphasises the need for the Jāti to be vivid

1 The *Hṛdayaṅgamā* interprets 'Sākṣāt' as 'Avyājana' and it is significant in another way. It emphasises the other essential nature of Svabhāvokti that it must be the natural appearance and not the attributed, super-imposed, or conceived form of a thing. This is the idea emphasised by Bhoja in the words—स्वेभ्यः स्वेभ्यो निसर्गेभ्य and by Mammata, by the word 'Sva' in the definition स्वक्रियालुप etc. Rudraṭa emphasises the same by the qualifications अविपरीत, निराम, अननिशय and अश्लेष to his Vāstava. K A VII 10. In VII 30 Rudraṭa says the same thing again in the words 'तत्कथनम् अनन्यथा जाति ।’

It is this quality that is born of Arthavyakti. Arthavyakti, though it pertains to all descriptions of the poet in general,¹ is pre-eminently the life of Svabhāvokti. Svabhāvokti without Arthavyakti, without 'Vastu-svabhāva-sphuṭatva' in Vāmana's words, is insipid Vārtā, is Grāmya, is Apuṣṭa. Thus there is little contradiction between the Guṇa of Arthavyakti and the Alamkāra of Svabhāvokti.

To Vāmana, the recognition of Arthavyakti Guṇa removes the need for Svabhāvokti Alamkāra. So it is that while refuting Vāmana's Artha Guṇa of Arthavyakti, Hemacandra says that it is nothing but Svabhāvokti Alamkāra "अपि च जानिर्नाममलङ्कारः इति ।" p. 199. Bhaṭṭa Gopāla also says :

यस्मिन्मर्यादाया त्वर्पण्यक्या स्वभावैकत्वरूपः । p. 187. T. S. S. K. *Pra. Vyā.*
In either case, whether Bhoja follows Vāmana closely and casts off Svabhāvokti having accepted the Arthaguṇa of Arthavyakti, or accepting both, understands that the two do not collide but that one is the Guṇa of the other which is an Alamkāra—in either case, Bhoja will have no occasion to give a distinction between Arthavyakti and Svabhāvokti. Feeling that there will be no need for Svabhāvokti when Arthavyakti has been recognised, Bhoja hastens to point out that the two differ. Arthavyakti refers to cases of portrayal of the essential, never-changing, and permanent nature of a thing, but Svabhāvokti describes only such temporary nature as is born of a particular mood or state—नानावस्थासु जायन्ते यानि रूपाणि ।

अर्थव्यक्तेरियं भेदमिवता प्रतिपद्यते ।

जायमानम् इयं वक्ति रूपा सा सार्वकालिकम् ॥

Svabhāvokti is जायमानरूपवर्णनं while Arthavyakti is सार्वकालिकरूपवर्णनं. This is unnecessary narrowing down of the scope of both Svabhāvokti and Arthavyakti. The former refers to description of the inherent permanent nature as well as the effects of particular states and the latter refers to the clear, vivid, and powerful portrayal of the same picture. Bhoja's position regarding these two resembles that of writers who dragged down the large concept of Bhāvika of Bhāmaha and Daṇḍin, a Prabandha Guṇa, made it a mere Vākyaalamkāra and then felt that it collided with Svabhāvokti and consequently distinguished with great ingenuity Bhāvika and Svabhāvokti. (See Ruṣyaka and Viśvanātha)²

Bhoja's separation of the scope of Arthavyakti and Svabhāvokti is thus stated by his commentator, Ratnāvara.

"यन्मुद्ररूपोद्देशात्ता (यं) व्यक्तिः अर्थगुणेषु वक्ता । तत्र सार्वकालिकं रूपं उपजनापादान्तगालव्यापकं इत्यर्थः । अत्र तु (जायलङ्कारे) जायमानं आगन्तुकनिमित्तं समय-धानप्रभवं व्यभिचरितं इत्यर्थः ।" p. 256.

1 See Mammata, *K. Pra.* T S S II Pp. 186-187, where this Artha guṇa Arthavyakti of Vāmana is included by Mammata in Svabhāvokti.

So also Hemacandra, see *K.A.* com. p. 199

2. I have gone into this subject in detail in my paper on Bhāvika published in the *IIIQ*

The Agni Purāṇa also helps us to understand what Bhoja's differentiation between Svabhāvokti and Arthavyakti means, it being one of the works which borrow from Bhoja. In chapter 344 it gives Svabhāvokti as Svarūpa Alamkāra

स्वरूपमय नादयस्सुप्तेऽतिशयावपि etc

It defines this Svarūpa or Svabhāvokti or Jāti thus.

स्वभाव एव भावानाम् स्वरूपमभिधीयते ।

निजम् आगन्तुकं चेति द्विविधं तदुदाहृतम् ॥

सांमिदिकं निजं नैमित्तिकम् आगन्तुकं नया । 344[3-4.

Bhoja is clearly followed here and the nature of things is classified into eternal and temporary. Though the *A Purāṇa* borrows this classification of the nature of things into 'Jāyamāna' and 'Sārvakālīka' Svarūpa, the *Purāṇa* does not say that the description of the former only is Svabhāvokti or Svarūpālamkāra. The *Purāṇa* evidently proposes to treat descriptions of both as Svarūpālamkāra. Only, the *Purāṇa* shows two kinds of Svarūpa, even as Daṇḍin showed in Svabhāvākhyāna, varieties like Jāti, Kriyā, etc., and others, varieties like Dumbha, Tiryak, etc.

The Śr Pra on Svabhāvokti

On Guna and Alamkāra, the *Śr Pra* reproduces the *S K Ā.* and therefore all that has been said above stands as Bhoja's view in the *Śr Pr.* also. Besides these ideas just now examined, Bhoja has something more to say in his *Śr Pra* on the general nature of Svabhāvokti.

It has already been pointed out in the sections on Ukti etc., how Bhoja following up Bhāmaha and Daṇḍin, classified Kāvya-vacana or Ukti or Alamkāra into three departments,—Svabhāvokti, Vakrokti and Rasokti. If Upamā, Rūpaka and such figures predominate, it is Vakrokti. Where Rasa is delineated through the description of the Vibhāvas etc., i.e., where expression is dominated by Rasa, there we have Rasokti. The third is Svabhāvokti, natural description of things. In the realm of ideas or Artha, there are only two classes, namely, the mere nature of things—Vastu svabhāva—and Emotions. In the description of these two, we have Vastu samvāda and Citta samvāda respectively, and the corresponding cases of expression are called Svabhāvokti and Rasa-delineation or Rasa-Ukti, according to Bhoja. These two are bare descriptions, Vastu svabhāva or Rasa svabhāva being the object of description. When both of these are figuratively described, we have the third kind of Ukti,—Vakrokti.

This is intelligible but Bhoja has sought to confuse us suddenly by a flash of originality here. Something struck him, as it often happens, and he caught a new equation. "Alamkāra, Upamā, etc., is Vakrokti, Rasa is Rasokti;" he pondered over and said, "Guna remains, Guna is Svabhāvokti!" We cannot understand this equation if we take into consideration particular Gunas and the nature of the Svabhāvokti Alamkāra. Firstly,

Svabhāvokti or Jāti is an Alarṅkāra, the first among Arthālamkāras. By saying that Vakrokti is Alarṅkāra-pradhāna, does Bhoja mean to include Jāti or Svabhāvokti in that Vakrokti? If so, why does he say that Vakrokti is Ukti dominated by Alarṅkāras beginning with Upamā? Are we then to throw Svabhāvokti out of the fold of Alarṅkāra? Why should he say that Svabhāvokti is 'Guṇa pradhāna'? Bhoja's Guṇas are not all of a homogeneous nature. Gāmbhīrya Guṇa is a case of Dhvani; Kānti which is 'Dipta rasatva' is given as a Guṇa but a verse dominated by Kānti will be a case of Bhoja's Rasokti. This Guṇa-Svabhāvokti equation of Bhoja not found in his *S. K. Ā* in any plain manner and found plainly stated in his *Śr. Pra.* is not easy to be understood.

Bhoja can be understood in a way if we approach this classification of his from the point of view of his conception of the nature of Guṇas and Alarṅkāras in general. Bhoja follows Yāmana in his conception of Guṇa and its difference from Alarṅkāra. The former is eternally related to Poetry, Nitya, Samavāya sambaddha; and the latter is only optional, Anitya, Samyoga sambaddha. The former is absolutely necessary and there can be no Poetry without them, even in the absence of the latter, the presence of the former makes for Poetry. Guṇas are also Śobhākāra dharmaś but they refer to Svābhāvika śobhā whereas Alarṅkāras are only Kṛtrima śobhā. Therefore, in a piece of Poetry where there is no Upamā etc., there is the beauty resulting from the Guṇas. Svabhāvokti or Jāti is a case devoid of all figures coming under Vakrokti; then it must have the Guṇas in abundance. Thus it seems that Bhoja thought that Svabhāvokti is Ukti dominated by Guṇas. So it is that he said:

“त्रिविधं खल्वलङ्कारवर्गः, वक्रोक्तिः, स्वभावोक्तिः, रसोक्तिरिति । तत्र उपमायलङ्कार-
प्राधान्ये वक्रोक्तिः, सोऽपि गुणप्राधान्ये स्वभावोक्तिः, विभावानुभावव्यभिचारिसंयोगाद् रसनिरूप्यतौ
रसोक्तिः इति ।” *Śr. Pra. Mad. Ms. Vol. II, chap. XI, p. 372.*

APPENDIX

Hamsamitthu's Hamsavilāsa (GOS, LXXXI), ch. 43, p. 241, restricts the scope of Svabhāvokti to 'Nica-Vastu', i.e., lower class of beings, animals, trees etc.

नीचादिवस्तूनां याथातथ्येन स्वरूपकथनं जातिः ।

CHAPTER XII

BHOJA, DHVANI AND ĀNANDAVARDHANA

“तात्पर्यमेव वचनि अनिरन कव्ये”

Bhoja, *Śr Pra* ch 1.

The beginnings of Dhvani, 'the suggested' idea and the 'Gauṇa' idea in Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana

The anti-Dhvanī viewpoints, the three main Dhvanī pratipakṣas mentioned by Ānanda and the twelve mentioned in two Kārikās quoted by Jayaratha Examination of the twelve anti Dhvanī standpoints with Ānanda's reply to some of them like the Bhāktavāda and the Anumāna āda

Elaborate exposition of the Tātparyavāda, Ānanda's discussion in *Uddyota* III, the reply of Dhanika

Bhoja's position, a compromise between Tātparya and Dhvani Bhoja and Ānandavardhana, Bhoja's indebtedness to Ānanda, texts borrowed by Bhoja from the *Dhvanyāloka*

Bhoja and Dhvani, criticism of Dr S K De's view of Bhoja's attitude towards Dhvani. Traces of Dhvani in the S K A among the Guṇas and Alamkāras

Exposition of the text of the *Śr Pra* on Tātparya and Dhvani, three kinds of Tātparya in Bhoja, Abhadiyamāna Pratiyamāna and Dhvanirūpa, critical examination of the division of the Suggested by Bhoja into the Pratiyamāna and Dhvani, Hemacandra's indebtedness to Bhoja's text on this subject Critical examination of Bhoja's view of Dhvani as Tātparya and as part of Tātparya, Vidyārātha, Kumārasvāmin, Śāradātanaya and Ānanda on it.

Bhoja's classification of Dhvani into Śabdadhvani, Arthadhvani, Ananādhadhvani and Pratiśabdadhvani Comparison with Ānanda's classification of Dhvani

Śāradātanaya's acceptance and succinct exposition of Bhoja's view of Dhvani Bahurūpamūlā following Bhoja and Śāradātanaya

Two texts of Bhoja on Rasa as Vākyaṛtha and Bhūvas as Padārthas

APPENDIX I Vākyaśeṣa, Śrutārthāpatti and Dhvani, Bhoja's text on Vākyaśeṣa

" II Vivakṣā and Dhvani

" III Sanskrit Texts

(i) *Śr Pra* on Dhvani Ch 7

(ii) *Dhvanyāloka* on Tātparya and Dhvani Ud 3

(iii) The *Dasarūpāvaloka* on Dhvani and Tātparya

The origin of the idea of suggestion or Dhvani is to be found in those Alamkāras in Bhāmaha and other early writers in which there is an implied sense also imbedded In II 34, Bhāmaha speaks of Guṇasāmīya *pratīti*, which is a case of implied or suggested similarity. Gamyamāna aupamya In II.

79, he defines Samāsokti as suggesting an idea by describing a similar one : यत्रोक्ते सम्यतेऽन्योऽर्थः । Bhāmaha states plainly that an idea, *totally different*, though similar (Tatsamāna viśeṣana) is suggested by saying something. Similarly, in the Paryāyokta defined and illustrated in III. 8-9, Bhāmaha speaks of instances of utterances which are specifically meant to give a different meaning. The 'Abhidhāna' has a meaning which is not the idea sought to be conveyed. यदन्येन प्रकारेण अभिधीयते. In his Apahnuti in III. 21, Bhāmaha says that the idea of similarity is implied, "Antargatopamā."

Similar traces of the 'suggested idea' can be found in Dandin's work. Dandin's Guna called Udāra, in its first variety, is the suggestion of a quality by a suggestive description

उत्कर्षवान् गुणः कश्चित् यस्मिन्नुक्ते प्रतीयते । I 76

इति त्यागस्य वाक्येऽस्मिन्नुत्कर्षः साधु लक्ष्यते ॥ I. 78

While defining the Udātta Alamkāra also, Dandin says in II. 303 :

पूर्वत्राशयमाहात्म्यमत्राभ्युदयगौरवम् ।

सुव्यञ्जितमिति व्यक्तमुदात्तद्वयमप्यदः ॥ II. 303.

The implied idea, Pratiyamāna, is also met with in the Alamkāra chapter. It is seen in many varieties of Ūpamā, II. 14, 16 ; Sāmyapratīti in 46 (Prativastūpamā), Pratiyamāna sādṛśya in Vyatireka in II. 189 & 195, also in 205 (Samāsokti) where Dandin says there is the suggestion of another idea. Sūcana (213), and Prakāśāntara śikhyāna in Paryāyokta (295).

When we come to the Paryāyokta in Udbhaṭa we find a clear mention of a significative capacity called *Avagama* which means Suggestion, a capacity different from and coming after the well-known Abhidhā of the words and the Tātparya of the sentence as a whole

पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते ।

वाच्यवाचकवृत्तिभ्यां शून्येनावगमात्मना ॥

Similar traces of Dhvani can be found in Rudraṭa's Bhāvālamkāra (vii. 38-40.) where Rudraṭa points out the presence of Avagamana of another idea, and in his Parikara. Samāsokti and Anyokti

Both Ānanda and Abhinava clearly state that Udbhaṭa showed (in his *Bhāmahavivaraṇa*) cases of Alamkāra dhvani, one Alamkāra suggesting another. He might not have called those cases Dhvani or Alamkāradhvani. Says Ānanda .

अन्यत्र वाच्यत्वेन प्रसिद्धो यो रूपकादिरलंकारः, सोऽन्यत्र प्रतीयमानतया बाहुल्येन प्रदर्शितः तत्रभवद्भिः भट्टोद्भटादिभिः । p 108

The *Locana* says :

तद्वयमर्थः—वाच्यालंकारविशेषविषयेऽपि अन्योऽलंकारविशेषः भातिसुद्भटादिभिः उक्तम् इत्यर्थः शक्यः अलंकारो व्यग्रत इति तैरुपगतमेव । केवलं ते अलंकारलक्षणकारत्वाद् वाच्यालंकार-विशेषविषयत्वेन आहुरिति भावः । p 108

When the theory of Dhvani was formulated by the neo-critics headed by Ānanda, there was all-round opposition and one of the many counter-theories put forward against the necessity for Dhvani is the theory of 'Alamkāra antar-bhāva', the viewpoint of those who accepted the existence of a suggested element but held it, whether it be a case of Dhvani of Vastu, Alamkāra or Rasa, as included in Alamkāras, ordinary Alamkāras or Rasavadalamkāras. This viewpoint is held by Prathūhārendurāja also, who expounds it at the end of his commentary on Udbhaṭa's *Kāvyaalamkāra-sāra-saṅgraha*

न (प्रतीयमानः) कस्मादिह नोपदिष्टः । उच्यते । एषेव अलंकारेषु अन्तर्भावान् । P. 79
Vastudhvani is shown to be Paryāyoktālamkāra, in such cases as the Pada-dhvani in the verse रामोऽस्मि सर्वं महे Prathūhārendurāja posits Paryāyoktālamkāra, by accepting a class of Paryāyokta pertaining to a single word in addition to the generally accepted Paryāyokta in a Vākya

न खलु पदे पर्यायोक्तेन न भवितव्यमितीय राज्ञामाज्ञा, सूत्रकारवचनं वा । P. 82.

Besides the realisation of a suggested element in the above given cases of Alamkāra, early writers vaguely touched certain other kinds of Dhvani also. Ānandavardhana says in stating the Pūrvapakṣa that those predecessors who recognised certain cases in poetry where a secondary significance of words beyond the primary one added charm, touched the fringes of Dhvani

“तथैषि गुणवृत्त्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनाः सृष्टः.” I p. 10.

Abhinava comments upon this in the following manner

“भट्टोद्भट्टवामनादिना । भामहोक्तं ‘शब्दश्छन्दोऽभिधानार्थः’ (I 9.) इत्यभिधानस्य शब्दाद् भेदं व्याख्यातुं भट्टोद्भट्टो वभाषे—‘शब्दानाम् अभिधानम् अभिधाव्यापारः, मुख्यो गुणवृत्तिश्च ।’ वामनोऽपि ‘सादृश्यादक्षणां वक्तोक्तिः. (IV. III 8)’ इति । मनाः सृष्टः इति । तैस्तु वाद् ध्वनिदि-गुणमीलिता ।” p. 10

While commenting upon Bhāmaha I 9, where some subjects accessory to poetics are mentioned two of which are Śabda and Abhidhāna, Udbhaṭa pointed out that the first word Śabda referred to words themselves and the latter, Abhidhāna referred to the two-fold significative capacity of words, the primary and the secondary. The presence of the latter in Alamkāras, Udbhaṭa must have shown in the course of his commentary on Bhāmaha but we are not fortunate enough to know it owing to the loss of Udbhaṭa's *Bhāmahavivaraṇa*. But in his *Kāvyaalamkāra-sāra-saṅgraha*, a text pretty closely following Bhāmaha, Udbhaṭa says there is Gunavṛtti in Rūpaka. The charm in Rūpaka is said to consist in the prominence of this secondary significance.

युत्वा संबन्धविरहाद् यस्येन पदान्तरम् ।

गुणवृत्तिप्रधानेन युज्यते रूपकं तु तत् ।

The Gunavṛtti is very much earlier than Udbhaṭa in philosophical literature. In poetics, we meet with it even in Daṇḍin's *Samādhiguna* which is identical

with Vāmana's Vakrokti Alamkāra, both of which result from the secondary significance based on similarity, Sādrśyāllakṣaṇā.

निष्ठुतोद्गोर्णवान्तादिगौणवृत्तिव्यपाश्रयात् । अतिमुन्दरं—” K. A. I. 95.

This Samādhi of Daṇḍin and the Vakrokti of Vāmana are the Sūkṣmālamkāra of the Aupamya class of Rudraṭa (VII. 98.). In the Alamkāra section also, Daṇḍin speaks of Gaunavṛtti in connection with varieties of Hetvalamkāra. II. 254.

तेऽमी प्रयोगमार्गेषु गौणवृत्तिव्यपाश्रयाः ।

अत्यन्तमुन्दरा दृष्टा तदुदाहृतयो यथा ॥

This suggested idea was slowly gaining importance. We see Ānanda informing us in the opening verse that, though (as Abhinava points out) none ever put it in the form of a work, the theory of Dhvani was old and was being held by scholars for sometime before him, बुद्धेः समाम्नातपूर्वः । When Ānanda was trying to give shape to the concept, and establish the theory in a systematic form, contemporaries like poet Manoratha (p. 9) ridiculed him. To them, there must be something definite in terms of Alamkāra, Vyutpanna śabda i.e., Sausabdyā, and Vakrokti. Ānanda had to meet all objections and in his *Dhvanīyāloka* he has given and refuted the following Anti-Dhvanī theories.

In the opening Kārikā itself Ānanda says that Dhvani has three Prati-pakṣas. (1) Certain scholars denied it altogether; (2) certain others considered it as Bhakti or Lakṣaṇā, the secondary significance, (3) a third set considered it incomprehensible and indescribable. Of these three, the second and the third recognised the idea of Dhvani, the former included it in Bhakti while the latter, granting the maximum to the Dhvani-theorists, admitted the impossibility of its inclusion in Bhakti, but said that it is something which a few Sahṛdayas only see and that it is beyond the capacity of words to define it and put it into a system of thought. These form the three primary anti-Dhvanī standpoints. Abhinava puts them succinctly thus: Conventionally sets of ideas are associated with words; whatever is thus associated and is got at by this conventional association is Abhidhā, the denotation of the word, beyond this there is no special capacity of words called Vyañ-janā ॥ the ideas got at are to be analysed into those that form the ideas primarily associated through convention and those coming in their train, then the second class of meaning can be classed as the 'secondary meaning', all coming under Lakṣaṇā or Bhakti. If it is held that the suggested idea is not included in Bhakti, then surely it is not to be called by a new name like Dhvani but has to be pronounced indescribable. The first is negation, Abhāvavāda, the second is inclusion in Bhakti, Lakṣaṇāntarbhāva vāda; and the third is Anirvacanīyatā vāda

“(१) तत्र ममयापेक्षेण शब्दोऽर्थप्रतिपादक इति कृत्वा वाच्यव्यतिरिक्तं नास्ति व्यंग्यम् ।
(२) सदपि वा तदभिधाक्षिप्तं शब्दावयव-अर्थबलाद्ब्रूयताद्भाक्तम् । (३) तदनाक्षिप्तमपि वा न वक्तुं शक्यं, कुमारीन्विष भर्तृसुखमतद्विभुम् ।” Locana. p. 4.

Ānanda takes up the first view-point and analyses it into three arguments (pp 4-9). Poetry is different from other utterance in that its Śabda and Artha are beautiful in some way. The causes of that beauty have been found out to be Anuprāsa etc., and Upamā etc., Alamkāras of Śabda and Artha, Gunas of Śabda and Artha on which are based the Vṛttis of both Śabda and Artha as well as the Rītis. Therefore there can be nothing new like Dhvani beyond Alamkāras, Gunas, Rītis and Vṛttis. Secondly, these exhaust the elements of charm in poetic expression and if there is said to be something which a clique like that of the Dhvani-theorists urge as a feature of poetic charm, the only reply is that this strange thing not coming under any known category, is plainly not a feature of poetic charm at all. Thirdly, even granting that there is something like Dhvani and that it is an element of poetry, it can be shown that it is only a new name for one or the other of the numerous varieties of figures etc., accepted by the ancients or is included in one or the other of the varieties of the same which are infinitely possible. Thus even in this first viewpoint there is a gradual passing from the Abhāva to the Antarbhāva vāda. Thus on the whole there are three Abhāva vādas, one Bhākta vāda and one Anuvācāniya vāda, giving a total number of five anti-Dhvanī theories. Abhinava also explains these clearly on pp. 4-5 (*Locana*).

All these are generally answered by Ānanda in the first chapter itself. Between Pp 35 and 45, Ānanda refutes the Alamkāra vāda. Taking the cases of Alamkāras like Samāsokti, Akṣepa etc., he says that though there is a suggested element in these cases, it is only the expressed sense of the figures that is the principal idea and that the suggested in those cases is only accessory or subordinate. Dhvani is a case of the suggested dominating over the rest. The general argument is also urged that Alamkāra means "means of decoration"; Dhvani is what is decorated and it cannot therefore be called Alamkāra. The last section of the first Uddyota is devoted by Ānanda to refute the second objection of Bhāktavāda. Dhvani is not identical with Bhakti; there are cases of Bhakti without Dhvani and cases of Dhvani without Bhakti. At best, Bhakti of a certain kind is productive of one kind of Dhvani. This discussion on Bhakti and Dhvani is again taken up in the third Uddyota between pp 195 and 197 after disposing of the Tātparya Vāda.

Jayaratha, in his commentary on the *Alamkāra-sarvasva* quotes two Kārikās from some unknown writer which give the anti-Dhvanī theories as twelve in number

तान्पर्यगक्तिरभिवा लक्षणानुमिती द्विवा ।
अर्थापत्ति इच्छिनन्त्र समानोक्त्यालकृति ॥
रसस्य कार्यता भोग. व्यापारान्तराद्यन्तम् ।
द्वन्द्वेतेष्वध्वनेरस्य स्थिता विप्रतिपत्तयः ॥ N S Edn p 9

The twelve theories are not easy to be identified. They may be stated thus :
(1) Tātparya—Mīmāṃsakas (2) Abhidhā—very old Mīmāṃsakas (3) and

(4) Two kinds of Lakṣanā—the two kinds of Lakṣanā are Ajahatsvārtha and Jahatsvārtha; the latter is also called Lakṣita lakṣanā or Lakṣanā lakṣanā. (5 and 6) Two kinds of Anumāna. The two kinds are not known. (7) Arthāpatti—the Anumāna pakṣa slightly bettered. (8) Tantra—clever expression containing double significance as in the case of Śleṣālamkāra. (9) Samāsokti and other Alarṅkāras—this is the old Alarṅkāras held as covering all cases of Dhvani, the viewpoint refuted by Ānanda in Uddyota I. (10) Rasakāryatā—is the view of the old Rasa writers like Daṇḍin and Lollaṭa (the Cīrantanas) as shown by Abhinava in his *Abhinavabhāratī*. They are Utpattivādins regarding Rasa. This is an anti-theory of Rasa-dhvani only. (11) Bhoga—this also refers to Rasadhvani. It is Bhaṭṭa Nāyaka's theory of Rasa and it can be taken as referring to Bhaṭṭa Nāyaka's Bhāvanā also (12) The last Pakṣa is given as व्यापारान्तरवाचनम् । I ventured the guess that this may refer to Kuntaka's Vakrokti but Professor Mm S. Kuppaswamy SASTRI considers Vakrokti as included in the Alarṅkāra Pakṣa. The *Vakroktījīvita* further accepts Dhvani, though not as the Ātman of poetry. So, according to Prof SASTRI, the last refers to the Anirvacanīya vāda, the third of the three main anti-theories mentioned by Ānanda. This view accepts that Dhvani is not included in any other Vyāpāra, that it is different from them, but leaves Dhvani there saying that it is not possible to define it.

Of these, we shall consider the Tātparyavāda at length later, for, it forms the main subject of this section. It is the view of some very old writers that words have nothing but one very powerful Abhidhā stretching over the whole length of the expressed, including all the subtle implications of the words. They cited the analogy of the arrow shot forth forcibly which went piercing many things. This is stated and refuted by Abhinava on p 18 (*Locana*). An analysis of all the ideas conveyed by an expression shows that there is more than one kind or class of idea conveyed. The whole set of ideas is not of one homogenous nature and necessitates the postulation of a power of signification, additional to the mere Abhidhā. Further, the suggested ideas are not like the ideas got at through Abhidhā and conventionally associated and fixed to the words through Samaya.

“ योऽपि जीवन्मूर्तिमानवादी ‘यत्पर. शब्दः स गच्छार्थः’ इति हृदये गृहीत्वा गरवदभिधा-
व्यापारमेव दीर्घदीर्घमिच्छति, तस्य यदि दीर्घदीर्घं व्यापारः, तदेकोऽभाविति कुतः ? भिन्नविषयत्वात् ।
अथ अनेकोऽसौ तद्विषयसहकारिभेदाद्, अमञ्जलीय एव युक्तः । सञ्जालीये च कार्ये विरम्यव्यापारः
शब्दकर्मबुद्ध्यादीनां पदार्थविधि निषिद्धः । असञ्जालीये च अस्मन्नय एव । अथ योऽपि चतुर्थक-
निविशोऽर्थः स एव सति विषयः अभिधीयत इति एव दीर्घदीर्घत्वं विवक्षितम् । तर्हि तत्र संके-
ताकरणान् कथं साक्षात् प्रतिपत्तिः ।” Pp 18-19 *Locana*

This long-long Abhidhāvāpāra as comprehending the entire meaning is the view of the Prābhākara mīmāṃsakas. Abhinava says on p. 188 of his *Locana* “प्राभाकरदर्शनेऽपि दीर्घदीर्घं व्यापारः—” This is the second anti-dhvani theory of Abhidhā.

Under the two Lakṣaṇāpakṣas comes the Bhākta vāda refuted by Ānanda in his work at the end of chapter I and in chapter III. After refuting the possibility of holding Dhvani as Lakṣaṇā, Abhinava says that some writer escaped the difficulties by creating a new name for Dhvani, 'Lakṣita lakṣaṇā', a variety of Lakṣaṇā. अत एव यत्केनचित् लक्षितलक्षणेति नाम दत्तं, तद् व्यसनमात्रम्. The Avaloka on the *Daśarūpaka* also refers to this view.

नापि लक्षितलक्षण्या प्रतिपत्तिः । यथा 'गङ्गाया घोषः' इत्यादौ । " p 118

The reply to this viewpoint is that in any kind of Lakṣaṇā, there is the incompatibility or unintelligibility of the primary meaning. In Dhvani, the primary sense is not cast off. The case of a Lakṣita lakṣaṇā may be one kind of Dhvani, the Lakṣaṇā-mūla-dhvanī but Dhvani is of other kinds also. Thus, the two kinds of Lakṣaṇā mentioned as two anti-theories of Dhvani in the *Kārikā* quoted by Jayaratha may be Lakṣaṇā and lakṣita lakṣaṇā, Ajahat-svārthā and Jahatsvārthā.

Mukulabhaṭṭa, in his *Abhidhārvṛtti-māṭrkā*, defines Lakṣaṇā in such a way as to avoid the element of incompatibility of the primary sense, Mukhyārtha bādha. He calls the Mukhyaśakti only as the Vyāpāra of śabda par excellence. Compared to it, Lakṣaṇā is the Vyāpāra more of Artha than of śabda, it is Abhidheya-sāmarthya-ākṣipta.

शब्दव्यापारो यस्य प्रतीतिः तस्य मुच्यता ।

अर्थावसेयस्य पुनः लक्ष्यमाणत्वमुच्यते ॥

यस्य तु शब्दव्यापारावगम्यमानार्थपर्यालोचनया अवगतिः तस्य लक्षणीकत्वम् ।

p 3, N. S. Edn

He brings many instances of Dhvani under Lakṣaṇā, in the instance 'रामोऽस्मि सर्वं सहै' he says (p 11) that the suggested ideas are all conveyed by Lakṣaṇā, "लक्षिता." He cites the verse दुर्वारा मदनेपव, etc and says that Vipralambhaśṅgāra is conveyed in this verse through Lakṣaṇā.

तत् (वाच्यार्थः) पर्यालोचनमामर्ष्यां विप्रलम्भश्रारस्य आश्लेषः इत्युपादानमिका लक्षणा वाच्यनिवन्धना × × विप्रलम्भश्रारस्य आक्षिप्यमाणस्य वाच्यपेक्षया प्राधान्यम् । etc." p 14, and he concludes on p 21

"लक्षणासामांशवगाहित्वं तु ध्वने सहृदयनूतनतया उपगणितस्य विद्यत इति दिशमुन्मीलयितुम् इदमश्रोक्तम् ॥ etc."

This way of definition of Lakṣaṇā and illustration of that Vṛtti has been criticised by Mammāta in his *Śabdavyāpāra vicāra* and the necessity to accept Dhvani for explaining the Prayojanāmśa in Lakṣaṇā has been explained by him. Surely Lakṣaṇā-mūla-dhvanī must have everything to do with Lakṣaṇā; but this cannot mean that Dhvani is, Lakṣaṇā; for there is Dhvani elsewhere, based on Abhidhā also. Above all, there is Dhvani based on no kind of śabdavyāpāra, neither on Abhidhā nor on Lakṣaṇā. That is, there is Dhvani of Rasa from the sweet sounds of music; again.

there is Dhvani from non-Śabda element like *Ceṣṭā* Says Ananda in *Uddyota* III. pp 193-4

व्यञ्जनं हि कचिद् वाचरत्वाश्रयेण व्यवतिष्ठते, यथा विवक्षितान्वयपरवाच्ये ध्वनौ । कचित्तु गुणवृत्त्याश्रयेण, यथा अविवक्षितवाच्ये ध्वनौ । तदुभयाश्रयप्रतिपादनार्थं च ध्वनेः प्रथमं द्वौ प्रभेदौ उपन्यस्तौ । तदुभयाश्रितत्वाच्च तदेकैकपक्षं तस्य न शक्यते वक्तुम्; यस्मान् न तन् वाचकत्वैकपक्षमेव, कचिद्व्यञ्जनाश्रयेण वृत्तेः । न च लक्षणैकपक्षमेव, अन्यत्र वाचकत्वाश्रयेण व्यवस्थानात् । न च उभयधर्मत्वेनैव तदेकैकपक्षं न भवति, यावद् वाचकत्वलक्षणादिरूपरहितशब्दधर्मत्वेनापि; तथा हि गीतध्वनीनामपि व्यञ्जनरत्वमस्ति रमादिविषयः; न च तेषां वाचकत्वम्, लक्षणा वा कथयिष्यते । शब्दादन्यत्रापि च विषये व्यञ्जनत्वस्यापि दर्शनाद् वाचरत्वादिशब्दधर्मप्रकारत्वम् अयुक्तं वस्तुम् । ”

See also *Kāvya-prakāśa* V p 269 TSS Vol. I

Anumati is the view upheld by the Naiyāyikas. Ananda refutes this Lingalinga-pakṣa as the last counterview in the third *Uddyota*, after pointing out that the Vyākaranā-adherent is no enemy to Dhvani. In the post-Ananda period, and just after Abhinava, Mahima Bhaṭṭa wrote his *Vyakti-tureka* to show inclusion of all kinds of Dhvani in Anumāna or inference. Jayanta Bhaṭṭa, in his *Nyāyamañjarī*, casts bitter remarks on Ananda and considers the poets and literary critics as unfit to discuss such serious problems as Śabdavyāpāra and Pramāṇa. He refutes the Arthāpatti of the Mīmāṃsakas as included in Anumāna and along with it, he includes Dhvani also in Anumāna. Pp 48-49 Vizianagaram Edn. The chief reply to the Naiyāyika critics of Dhvani is that there cannot be established any logical invariable concomitance between the Vācya and the Vyaṅgya which concomitance is the basis of all inference.

“न तु व्यङ्ग्यम् अनुमेयमिति शक्यं वक्तुम् । न हि वाच्यव्यङ्ग्ययोः प्रतिबन्धग्रहे किञ्चित् प्रमाणमस्ति । ”

Mammata's *Śabdavyāpāra-vicāra*.

Arthāpatti. The writer who considered it possible to explain away Dhvani as Arthāpatti is not known.

Now we shall proceed to consider the greatest anti-Dhvanī theory, viz., the Tātparya pakṣa which says that the Tātparya or meaning of a sentence comprehends the suggested also and therefore there is no need for a separate Śakti called Dhvani. Mīmāṃsakas must be considered as the upholders of this view. Older Mīmāṃsakas held Abhidhā as giving only Padārthas and the Vākyārtha was given according to them by another Śakti called Tātparya. The definite sentence-meaning got out of the indefinite word-meanings is through a peculiar Śakti of the words formed into a sound sentence called Tātparya. (p 13, *Locana*). In this Tātparya, Dhvani is sought to be included. It is argued against Ananda by his critics who advocate Tātparya that at best a meaning other than and different from the expressed, Vācya'd atirikta, only can be established. It does not follow that this different meaning is only suggested, Vyaṅgya. Where this idea other than the one that is expressed is primary, Pradhāna, it is as good as expressed. So, it is to be called also the expressed sense, the expression being intended to mean that. In that case,

stage is the Padārthas, the meanings of the words, the Abhidhā. The next is the meaning of the sentence, its Tātparya, in the form of an injunction, Vidhū, as in "Bhrama dhārmika". The suggested appears in the third stage and is of a different nature being a prohibition, Niṣedha. And this is due to the Śakti called Vyañjanā.

But all cases of Tātparya are not cases of the second stage; there are instances of expressions like "Viṣam bhukṣva" addressed by a father to his son, which mean the exact opposite. The expressed appears to be an injunction (Vidhū), "eat poison". But the father intends to say to his son who proposes to eat in a particular person's house, "do not eat in his house; better eat poison than eat in his house". In this utterance, "eat poison", there are three stages, the second and the third, Vidhū and Niṣedha, appearing in the second and the third respectively. Even the third stage is here only Vākyaārtha and Tātparya. Therefore the Vyāpti or the law that the third-stage-sense is Vyangya does not hold good. The reply to this is that a father's injunction to his son to eat poison is on the face of it absurd, so the sentence obviously means something else. Hence the real meaning, the prohibition of eating, explained as the third stage, is also only the second stage. The rule that Vyangya comes after the second stage therefore stands.¹ In cases of realisation of Rasa, in the second stage, only the Vibhāvas etc. are known; it is in the third stage that Rasa is realised. In fine, it is proper to hold Tātparya in those cases where there is no completeness of sense or exhaustion of the expressed sense and the words tend to mean something else and stop only with that. But in cases where the words stop with conveying what they mean by Abhidhā and there is no incompleteness or unintelligibility in the expressed sense and yet from that first meaning arises another meaning, the case is one of Dhvani.

It can be seen in the above discussion that the chief point is this: The Tātparyavādin presses that Tātparya is not exhausted with the first expressed sense, Avīśrānta. But the Dhvanivādin contends that it is Viśrānta with the expressed sense and that what appears afterwards is got at through suggestion. It can also be seen in the discussion in Uddyota III of the *Dhvanyāloka* that both recognise that there are two meanings and the difference is that while the Tātparyavādin holds both as Tātparya, the first as the means of the second, Upāyamātra, the Dhvanivādin separates the second as the Vyangya and instead of calling the first Upāya for the further meaning, he says it is Gauna and the Vyangya is Pradhāna or Mukhya. The

1 In the *Locana* taking cases of Lakṣaṇā also into account, Abhinava describes Dhvani, not as of the third stage, Tṛtiya-kakṣī-viśaya, but as appearing in the fourth stage, Caturtha kakṣī-viśaya. Abhidhā, Lakṣaṇā, Tātparya and Dhvani.

भक्तिर्हि लक्षणास्मादः नृनोपदेशानिरेषी । अनुधां तु कदाचि ज्ञानम्वारः । तस्मान्
अभिप्रायवदकृत्य (गा) व्यतिरिक्तधनुर्धातो भवारः ध्वनयोतनम्यजनप्रत्यायन-अवगमनार्ह-
नोदरस्यवदेतानिभूतः अभ्युपगन्तव्यः ।

chief argument of the Tātparyavādin is that there is no such limitation of Tātparya to the expressed sense as held by the Dhvani-theorists. Tātparya extends over the whole range of the speaker's intention and covers all implications coming up in the train of the expressed sense.

एतावत्येव विधन्तिः तात्पर्यस्येति किदुतम् ।

यावत्कार्यप्रसारित्वान् तात्पर्यं न तुल्यतुम् ॥

(Dhanika, *Avaloka* on the *Daśarūpaka*, p. 121) quoted from his own *Kāvya-nirṇaya*).

In the given instance of "Bhrama Dnārmika", surely the prohibition of the mendicant from going to the banks of the Godāvarī is part of, nay the chief, intention of the speaker and is therefore included in Tātparya. There is no need for creating a new faculty for words called DHVANI तात्पर्यान निरेकाच्च व्यञ्जकत्वस्य, न ध्वनिः । As against the powerful argument that the intention of the speaker is the indication of the extent of the Tātparya of his utterance, and therefore, the implied and suggested train of ideas are also Tātparya, the Dhvani-advocates say that the Tātparya of a Vākya like Abhidhā of a Pada, is very limited in scope and can give only the bare meanings of all the words put together in grammatical order, that the ideas suggested are not invariably associated through Samaya, that Dhvani or suggestion exists in Avācaka-sounds like music and in gesture which is not any Śabda, and that above all, Dhvani must be accepted for cases of the realisation of Rasas which can be found out in experience as incapable of realisation by mere Abhidhā, mention of their name. If Dhvani is not accepted, and Tātparya alone is held, it follows for the Tātparyavādin that Rasa is realised by Abhidhā and Tātparya also. That is, they will have to say that Svaśadbopādāna of Rasa is not only not a flaw but is the fact in some cases. This Dhanika accepts. He says that we speak in two ways and our sentence sometimes contains expression of the verb and sometimes not. We say "drive the cow" and the act of driving is mentioned herein; we also say sometimes "door! door!", meaning "shut the door". The idea of shutting the door is in our minds and one who runs to shut the door realises that "shutting-action" in our mind from context etc. The case of Rasa-realisation is similar to this. In most cases utterances in poetry would seem to belong to the latter class where the verb is not seen and is understood from context. In poetic utterances, Vibhāvas etc. are described; and we at once get at the permanent mood of Rati etc., invariably associated with those particular Vibhāvas etc. described. The invariable association between some Vibhāvas etc. and some permanent mood is a thing of the world and experience. Other cases there are where the Sthāyin, like the expressed verb, is seen mentioned by the poet and we easily get at it.

... in some action ... the poet's

mean viz., the sentence-unit, the Vākyaārtha, the Sthāyin. This Sthāyin known by the Bhāvaka, the tasteful spectator or reader, revolves in his heart and attains relishable state. This is Ābhidhānikī-ratyādi-pratīti; if this does not sufficiently clear the issue, Dhanika says that the understanding of the Sthāyins from the Vibhāvas etc. may be held to be got through Lakṣanā, Lākṣanika-ratyādi-pratīti. This may resemble Kumārila's position which holds Vākyaārtha as Lakṣya.

Dhanika further relates his position to that of Bhaṭṭa Nāyaka who advocated a new relation between Kāvya and Rasa. Strictly speaking, against the Vyāgya-vyāñjaka sambandha between Rasa and Kāvya of the Dhvani theorist, the Tātparyavādin must say that the relation of the two is Vācya-vācaka or as Dhanika adds in the end Lakṣya-lakṣaka; but the case being one of poetry and there being a need to give a new kind of less prosaic process, the Vācya-vācaka sambandha itself is called Bhāvya-bhāvaka sambandha. Poetic expression has a power called Bhāvanā and this is sanctioned, says Dhanika, by the Bhāvanā-vādins, viz., Bhaṭṭa Nāyaka, and is granted also by Bharata's description of Bhāvas.

‘भावयन्ति रगाद् यस्मान् तस्माद् भावाः’

The most serious flaw in this theory is its view that Rasa is realised also by express mention of its name. This was the ancient belief and we find Udbhaṭa saying in his definition of Rasavadalamkāra that Rasa has as its seat (Āspada) Svaśabda, i.e., its own name, its Sthāyin, its Sañcārin, its Vibhāvas and their Abhinaya (fourth Varga, 3.). Ananda has criticised it in the first Uddyota and Abhinava also, both in the *Locana* and the *Abhinava-bhārati*. In later times, as stated by Mammaṭa in a regular form, the chief of the Rasadoṣas is mention of the name of the Rasa, Svaśabdā-vācyaṭva of Rasa. Even Vyabhicārin is allowed Svaśabdābhidhāna only occasionally. It is plain that the Rasas cannot be realised in a verse enumerating the nine Rasas one after another. The text of the *Nāṭyaśāstra* cannot rouse the emotions which Nāṭya arouses.

Bhaṭṭa Nāyaka was a great adherent of Rasa and though an adversary of the Dhvani-theorist, we must gather from Abhinava's words that he did not hold Rasa as Svaśabda vācya anywhere. Says Abhinava:—

“—एतस्य च शब्दवाच्यत्वं तेनैव नोपगतमिति व्युत्पद्यन्मेव । P 19.

There is also this additional argument adduced by Ananda to show that there is something called Dhvani. If Rasa and the suggested Vastu and Alamkāra are not accepted as ‘Dhvanyamāna’ they must be vācya; if they are vācya, anybody knowing the meanings of words must realise them; but the fact is that only a few Sahridayas realise them. This is a sure proof of something existing beyond the mere Vācya-vācaka.

It has been pointed out by Ananda that though the suggested is the primary thing, the expressed forms the means thereof. Between them, it is a question of the former being primary and the latter necessary. When the former

follows the view of Bhāvya-bhāvaka sambandha, we must conclude that Bhāvakatva is only a poetic or a new name based on Bharata's own etymology of the name Bhāva for Tātparya. It is the counterpart of Tātparya of the ordinary utterance in the field of poetic expression. But in criticising Bhaṭṭa Nāyaka, Abhinava seems to say that Bhaṭṭa Nāyaka accepted Rasadhvani and did not hold Rasa to be Vācya.

रसध्वनिस्तु तेनैवान्तर्गतोऽस्ति । p 15.

रसस्य च गन्धवाच्यत्वं तेनापि नोपगतमिति व्यङ्ग्यत्वमेव । p 19

This, however, is not clear. No doubt, as a staunch advocate of Rasa, Bhaṭṭa Nāyaka emphasised Rasa as Jivita, the life of poetic expression, as Abhinava remarks on p 12 of his *Locana*.

“अयंश्चे कव्ये रसचर्चणा तावत् जीवितभूतेति भवतोऽपि अविवादोऽस्ति ।”

And for this Abhinava quotes the following text from Bhaṭṭa Nāyaka as authority :

कव्ये रसयिता सर्वो न बोद्धा न नियोगमाह ।

This, Bhaṭṭa Nāyaka evidently said to distinguish poetry from epics from which one takes lessons (Bodha) and from Veda and Śāstra from which one takes injunctions regarding right and wrong conduct. But in Kāvya, one simply enjoys. This verse has to be related to the other oft-quoted lines of Bhaṭṭa Nāyaka ‘इन्द्रप्राधान्यमाश्रित्य’ etc., which distinguish in a similar manner poetry from Itihāsa or Akhyāna and Śāstra. On Dhvani, Bhaṭṭa Nāyaka has this definite statement quoted by Abhinava, but which is, it seems to me, rather misinterpreted to twist him.

ध्वनिर्नामापरो योऽप्यौ व्यापारो व्यञ्जनात्मकः ।

तस्य सिद्धेऽपि भेदे, स्यात् कव्याश्रित्य, न ह्यपि ता ॥

This is granted by Bhaṭṭa Nāyaka in the end, according to the well-known “Tusyatu durjana nyāya.” Let there be a separate and distinct Vyāpāra called Dhvani, it is at best an accessory element in poetry, Kāvya-aṁśa or Kāvya-anga but not Kāvya-rūpī or Kāvya-ātman as described by Ānanda. The Kāvya-rūpī or Kāvya-ātman is surely Rasa but not Rasadhvani as Abhinava would put it wrongly as Nāyaka's position. To be correct, Nāyaka's Kāvya-ātman is Rasacarvanā or Rasabhoga got at, not through Dhvani to demolish which he wrote his treatise, but through Bhāvakatva and Bhoja. Bhaṭṭa Nāyaka's attitude towards Dhvani at this stage when he accepts it as one of the elements of poetry is similar to that of Kuntaka who also accepts it as an element in poetry though not as something all in all. To Kuntaka, Dhvani comes under some variety of Vakratā. Says Ruṣyaka that Bhaṭṭa Nāyaka accepted Vañjanā vyāpāra as an element in Prauḍhokti, as part of poetic power or Kavivyāpāra.

भट्टनायकेन तु व्यङ्ग्यव्यापारस्य प्रौढोक्त्यान्नुपगतस्य कव्याश्रित्यं ब्रुवता etc. p 9

In the text ‘भावनाभाव्य एषोऽपि श्रुतरादिनामो मतः’ Bhaṭṭa Nāyaka clearly states that Rasa is got at not by Dhvani but by Bhāvanā.

In *Uddyota* I also, under the tenth Kārikā mentioning the Padārthavākya-rtha-nyāya as a general analogy for the idea of means and end, Abhinava remarks :

न तु वाच्यस्य सर्वथा अनवभासः । अत एव तृतीयोद्योते घटप्रदीपद्वयान्तबलाद् व्यङ्ग्यप्रतीति-
कालेऽपि वाच्यप्रतीतिर्न विघटत इति यद्व्यस्यति, तेन सह अस्य ग्रन्थस्य न विरोधः । *Locana*, p. 32.

Dhanika refutes this analogy of the pot and the light, Ghaṭapradīpa-nyāya. He holds Rasas as incapable of being described as Vyaṅgya 'Vyaṅgya, Vyañjaka and Vyñjanā' are concepts related to that mode of our knowing things in which one object, entirely different and come into existence through its own causes, manifests another independent thing which has come into being through its own causes. Thus the Vyañjaka-vyaṅgya nyāya is used regarding a lamp and its light manifesting a pot ; the two things are independent, in origin and nature. The former manifests the latter. But in the case of Vibhāvas etc., which are described by the Dhvanivādin as Vyañjaka, there is nothing similar to this state of affairs which can justify the use of the concept of Vyañjaka and Vyaṅgya. The Vibhāvas etc. themselves are the conditions that bring Rasa into being. They are so closely related to each other ; they are not utterly unrelated and independent of each other like the lamp and the pot. Surely, the pot is not brought into being by the light ; the pot is made of or produced by the sherds made of mud. Therefore, the case of manifestation through Vyañjanā regarding Rasas on the analogy of the lamp and the pot is absurd in so far as the so-called suggesting elements and the suggested in Kāvya are so much inter-related and the former itself brings the latter into being. Says Dhanika :

“ एवं न सति रसादीनां व्यङ्ग्यत्वमशस्तम् । अन्यतो लब्धसत्ताक वस्तु अन्येनापि (भि)-
व्यज्यते, प्रदीपेनेव घटादि । न तु तदानीमेव अभिव्यञ्जकत्वाभिमतैः आपाद्यस्वभावम् । ”

D. R. A., p. 122.

The above-given survey covers the whole ground of the discussion on Tātparya and Dhvani. After the time of Ananda, the pre-Abhinavagupta commentator and Abhinava's kinsman-predecessor, the author of the *Camdrikā* on the *Dhvanīyāloka*, inclined towards the Tātparyavādins and held, on the basis of all the suggested ideas being part of the poet's intention, that Dhvani was Tātparya. There are two passages in Abhinava's *Locana* giving clue to this.

(1) p. 20

यस्तु ध्वनिव्याख्यानोद्यतः तात्पर्यशक्तिमेव विवक्षामूचकत्वमेव वा ध्वननमवोचत्, स नास्माकं
हृदयमावर्जयति ।

(2) p. 26.

यस्त्वत्रापि तात्पर्यशक्तिमेव ध्वननं मन्यते, स न वस्तुतत्त्ववेदी ।

The latter instance is not very clear but the former plainly says that the author of that view is a commentator on Dhvani, i.e., the *Dhvanīyāloka*. What exactly Bhaṭṭa Nāyaka said regarding Tātparya as against Dhvani, we are not able to know. From what we see from the *Avāloka* on the *Daśarūpaka* which

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The position of Bhoja is one of compromise. He follows both Ānanda and the Tātparyavādins. Bhoja is less of a critical and consistent analytical writer and is always for broad synthesis and ignoring of differences, a peculiarly fortunate position which enables him to follow everybody, to follow both parties at the same time. Bhoja is very well acquainted with the *Dhvanyāloka* of Ānanda and there is no trace in his works of his acquaintance with either work of Abhinava. Evidences of Bhoja's acquaintance with Ānanda-vardhana's work are available even in the *S.K.Ā*. On p 628, Chapter V of the *S.K.Ā* Bhoja quotes four Kārikās from *Uddyota* II of the *Dhvanyāloka*. He says that in certain cases of Gunas which are inherently fused with Rasas, there is no place for Samkara or mixture of Guna and Rasa. Here Ānanda's *Dhvanyāloka* II, Kārikās viii—xi on the three Gunas, Mādhurya, Ojas and Prasāda (pp 79-82) are quoted and effectively utilised by Bhoja. This point is further explained in the Guna section. Similarly on the subject of Rasa and Alamkāra, Bhoja utilises three verses of Ānanda from *Uddyota* II, the first Parikara śloka on p 87, Kārikā xvii on p. 85 and the Parikara śloka on p 221 in the third *Uddyota* with change of the last foot

“रसवन्ति हि वस्तुनि”, “रसाक्षिप्ततया” and “रसमावादि—”

How Bhoja utilises these verses of Ānanda is explained in the Alamkāra section. These two sets of citations or rather ‘unacknowledged appropriations’ from Ānanda occur also in the same places in the *Śr Pra.* Chapter XI. Vol. II pp 398 & 404-5. In the *Śr Pra.*, in the latter case pertaining to Alamkāra, Bhoja quotes another Parikara śloka from the third *Uddyota* of Ānanda's *Dhvanyāloka* namely, गृह्यते चेत् कविः काव्ये etc., (p. 222, *Dhvanyāloka*). In the *S. K. Ā* this verse is cited and made part of his Kārikās by Bhoja at the very outset in Chapter V (*S. K. Ā* p 474, śl. 3.) Of course, Bhoja pushes into this verse his own interpretation of Śrīgāra as Ahamkāra.

If we leave these two or three instances of citation of a few verses of Ānanda, the only other topic on which Bhoja draws upon Ānanda, and that to a very large extent, is Dhvani. We shall now go into the question of Bhoja's attitude towards Dhvani. Dr S. K. De says in Vol II of his *Sanskrit Poetics* (p 229) : “It will be convenient in this connection to take up the school of opinion represented by the writer on Poetics in the *Agnipurāṇa* and by Bhoja, which stands in many respects apart from the Kashmirian school of Anandavardhana and which appears to have been entirely untouched by the implications of the Dhvani theory.” On p 261 of the same volume, he says : “The prominence given to Rasa and the absence of the Dhvani theory in Bhoja, therefore, need not surprise us.” We again find on the same page : “He (Bhoja) even appropriates Kārikās from the *Dhvanyāloka*, although he does not accept its theory.” On the next page (262) Dr De says : “His (Bhoja's) huge compilation . . . represents apparently one of the several forms of arranging the teachings (with

the exception of ignoring the Dhvani theory) " These remarks are of course based upon what one can know from Bhoja's *S K A*. One cannot write like this after seeing Bhoja's *Śr Pra*. But even in the *S K A* the concept of Dhvani is not entirely absent. Bhoja accepts Dhvani in the *S K A*, as well as in the *Śr Pra*. But he follows Bhāmaha, Daṇḍin and Vāmana in bringing down every item under Alamkāra or Guṇa; under Alamkāra ultimately, for Guṇa also is Alamkāra. Thus Rasas are called both the Artha Guṇa Kānti (as described by Vāmana) and as Rasavad alamkāra or Alamkāra of the category named Rasokti. In a similar manner, Dhvani is called by Bhoja the śabda guṇa Gāmbhīrya.

अनिमत्ता तु गाम्भीर्यम्

S K A I 73 p 55

Just as Rasa is held as Rasavad alamkāra because Rasa also is a beautifying factor of expression, so also Dhvani is held by Bhoja as the Guṇa embellishing expression. A Vācyaśāstrakāra may be a Guṇa or an Alamkāra; if Rasa was an Alamkāra to Bhāmaha and Daṇḍin, it was a Guṇa for Vāmana. In a similar manner, Dhvani was a Guṇa to Bhoja. Stopping with this only, we can say that Bhoja's position towards Dhvani is a kind of Antarbhāva-vāda, an Antarbhāva in Guṇa and through it in Alamkāra.

यद् गुणालसम्बन्धिरिति तदाहन्तरि न भवति । × × × चाप्यहेतुः । अत्र तदुप-
निर्दिष्टः— । " *Locana* p 5

This apart, we can see traces of Dhvani in other places in the *S K A* of Bhoja. In the Guṇa section itself we find Dhvani in other Guṇas besides Gāmbhīrya. Bhoja's Artha guṇa Gati is a case of Dhvani.

गतिरता स्याद्वगमः योऽर्थार्थान्तरस्य तु ।

Ratneśvara says on this "नेन सहस्यहृदयमाह, अर्थाः कांस्यनादानुम्यानन्यायेन तादृशमर्थान्तरमवगम्यते सा गतिरिति लक्षणा ।"

Ratneśvara says on I 121

अवनम्यतामेनेपाथ गुणललाभ ।

We meet with Dhvani in Bhoja's Śabdālamkāras also. Dhvani or the cutting of some meaning for which there is no word in the expression, presupposes suppression. The idea of suppression or hiding of the idea is used as a concept called Samyati which goes to produce many Alamkāras. Thus, Bhoja uses Samyati in his Śabdālamkāras, Mudrā, Ukti and Bhaṇiti (pp 146 150-1, & 154). All these cases involve Dhvani. Commenting on Bhoja's Śabdālamkāra called Kalpanā bhaṇiti, Ratneśvara says

मेव भवति विविनिवेशप्रसङ्गे निषेधस्तद्वत् किञ्चित्ता भवतिः । इत्यत्र ।

Bhoja himself says this in his comments on the illustrative verse.

"—इत्यत्रमिति विविनिवेशे निषेधसिद्धिः ।"

We meet with the suppressed idea in Bhoja's Arthālamkāra section also. Bhoja's Arthālamkāra called Sāksena is a case of pure Rasadhvani from Arubhāva. This Sāksena Bhāmaha refuses to accept as any Alamkāra (II, 86), whereas Daṇḍin calls it with a vengeance, Uttamabhaṇya, a great

Alarṅkāra. Bhoja takes it with some change from Daṇḍin. Sūkṣma is the conveying of a subtle meaning or idea through the expression of attendant signs. इन्द्रिताकारलक्ष्योऽर्थः मौक्ष्म्यात् सूक्ष्म इति स्मृतः II. 260 K Ā. In the second instance given by Daṇḍin, it is a case of Rasadhvani from Anubhāva. The first illustration giving the secret symbol of closing the lotus as suggesting the evening as the appointed hour, is cast off by Bhoja. Bhoja also gives two varieties of Sūkṣma : One, suggestion of Rasa from an Iṅgita or Anubhāva and the other from Ākāra, Sāttvika bhāvas like Romāñca.

तत्र इन्द्रितलक्ष्यमभिधीयमानसूक्ष्म यथा—“तां प्रत्यभिव्यक्तमनोरथानाम्” इति । अत्र स्वयंवर-
मिलितानां राज्ञां राजपुत्रीं प्रति प्रसितलक्षणस्य मनोरथस्य शृङ्गाररक्षेष्टात्मकेन इन्द्रितेन व्यङ्ग्यत्वात्
अयमिन्द्रितलक्ष्यः अभिधीयमानः सूक्ष्मभेदः । p. 285 S. K. A.

Bhoja recognises another kind of two classes of Sūkṣma, the expressed and the suggested, Abhidhiyamāna and Pratiyamāna.

वाच्यः प्रतीयमानश्च सूक्ष्मोऽत्र द्विविधो मतः । III. 22.

The description of an Anubhāva and a Sāttvikabhāva and the suggestion of Rasa through them is called Abhidhiyamāna Sūkṣma ; the Pratiyamāna Sūkṣma is case of Rasadhvani through a Vyabhiçārin being described.

व्याहृता प्रतिवचनं न ददाति, दृश्यत्येकैकस्मिन् ।

आर्यां कार्येण विना, प्रदीप्यमाने नदीकच्छे ॥

Commenting on this illustration (p. 286 S. K. A.) Bhoja explains the latter case. In the third instance of Pratiyamāna-sūkṣma, we have Irṣyāvipralambha dhvani (p. 287). Bhoja does not seem to hold seriously that Rasa is anything but Pratiyamāna ; he seems to hold it as Abhidhiyamāna also. If he recognises an Abhidhiyamāna variety of Sūkṣma also, it is because he finds the Svaśabda of the emotion in the two illustrative verses :

“तां प्रत्यभिव्यक्तमनोरथानां” and सा यूनि तस्मिन्मिलितापवन्धं”

Therefore it is that Bhoja says :

“मनोरथस्य अभिधीयमानस्य × × × इन्द्रितेन व्यङ्ग्यत्वात् ।

2. Anyonyālamkāra (III. Pp. 294-5) is described by Bhoja as having three varieties, Vācya, Pratiyamāna and Ubhaya. In the illustration for the Pratiyamāna anyonya, the well known Gāthā of a traveller drinking water with fingers widely opened and the girl pouring him water slower and slower, and thinner and thinner, Bhoja says that their mutual (Anyonya) love (Anurūpa) is suggested (Pratiyamāna)

3. A case of Alarṅkāra-dhvani is found in the Arthālamkāra section. P 305 S. K. A Bhoja speaks under Vyatirka, of Pratiyamāna Sādrśya

4. Finally, in his comments on Sambhavālamkāra, Bhoja refutes the older conception of Sambhava which clearly shows Bhoja's disapproval of the Anumāna theory of Rasa-realisation. This is not exactly a point showing Bhoja's acceptance of Rasadhvani but is given here as a point that is

bound to be of interest in connection with the question of Dhvani and Rasadhvani. Bhoja says on p 291 III. S. K. A .

अत्र यथा रायां द्रोणः, शते पचाशत् इति नियमः, नैवं विप्रलम्भे अलङ्घनमकल्पनम्, अनञ्जनम् अङ्गोः, मधुनो वा प्रत्यादेशः, सुहृदुदन्तलाभारम्भो वा नयनस्यन्दनानि; संभाव्यन्ते च प्रभूतकारण (णा) लोकादित्येव विधिरूप एव सम्भवः । ”

He says that the Sambhava of Drona in Khāri, of 50 in 100 is nothing but Anumāna मोक्षमात्रान्न न भिद्यते । S K A III 26 He does not accept that

सम्भवः प्रभूतकारण (णा) लोकादित्येव विधिरूप एव सम्भवः । ”

“न च अर्थशक्तिमूले व्यञ्जने अनुमानशङ्का । व्यङ्ग्यव्यञ्जकयोः अविनाभाभावात् । नञ्चानन्तवादिकार्यस्य अनेककारणकत्वात् । ”

5. Upamā is given as Abhidhīyamāna and Pratiyamāna

The above points related to Dhvani in the Alamkāra section in the S. K. A are found repeated, though without the comments, in the *Sr. Pra* also. Besides, in the 22nd chapter of the *Sr. Pra* (Vol III. pp 368-9) Bhoja classifies Anurūga into 21 varieties, two of which form a distinction into Abhidhīyamāna and Pratiyamāna

These odd contacts with Dhvani apart, Bhoja completely accepts Dhvani as the greatest Vyākāra ruling in the realm of poetry and embodies much of Ānanda's text in his own treatment of Dhvani in the *Sr. Pra*, as we shall see presently

We meet with Dhvani for the first time at the end of chapter VI in the *Sr. Pra* Bhoja has explained 'Artha' as 'superimposition' (Adhyāsa) or 'transfiguration' (Vivarta) of the śabda Brahman due to Avidyopādhi This, it is pointed out, may apply to the meaning which is primarily associated with śabda, viz., the Abhidhīyamāna Artha, and Bhoja adds, there is another kind of Artha also called the Pratiyamāna How is it related to the śabda Brahman? Is it also explainable by Adhyāsa and Vivarta?

Bhoja accepts the existence of the 'implied', the Pratiyamāna Artha He quotes Ānandavardhana's verse on it प्रतीयमाने पुनरन्यदेव etc. (*Dhī anyāloka* I 4.) It is also accepted here by Bhoja that the Pratiyamāna appears after the appearance of the Vākārtha, - वाक्यार्थभावनोपसृज्यमाणे . This Pratiyamāna is another 'state', Avasthāntara, of śabda, a Viparināmā of the śabda Brahman This theory of Viparināmā or transformation is adopted by Bhoja, and Adhyāsa and Vivarta are cast off Viparināmā, he says, explains both the Abhidhīyamāna and the Pratiyamāna The Pratiyamāna is, as much as the Abhidhīyamāna, a Vyākāra of the śabda and this, Bhoja says, is a subject which he will speak of at length in a further section.

Further, Bhoja briefly indicates here the nature of this variety of Artha called Pratiyamāna He gives an illustrative verse प्रसन्नरीत्येव वसिष्ठः etc

(quoted in the *Dhvanyāloka* on p 109) and explains the full purport of this eulogy on a king. The actual meanings of the words form the expressed sense, the Abhidhīyamāna; the conceiving of the king as an Avatāra of Viṣṇu is implied in the verse and this is Pratiyamāna; there is a further meaning also suggested, that this king-Avatāra of Viṣṇu is superior to the other Avatāras; this forms the final Tātparya and it is called Dhvani in the realm of poetry.

As promised at the end of Chapter VI, Bhoja takes up Dhvani in Chapter VII. It has been explained in the section on Sāhitya that Bhoja has schemed out a system of poetics under the concept Sāhitya which consists of three departments of relations between Śabda and Artha. The first two departments cover grammatical relations, Vṛtti, Vivakṣā, Tātparya and Pravibhāga; Vyapekṣā, Sāmarthyā, Anvaya, and Ekārthibhāva. Vṛtti covers Abhidhā, Lakṣaṇā and Gaunī; and other significative capacities known to us as Tātparya and Vyañjanā, we find constituted into a separate category, the third in the first set called Tātparya. Strictly speaking Vṛtti and Tātparya should not have been given as two separate classes; all Śaktis, Abhidhā, Lakṣaṇā, Gaunī, Tātparya and Dhvani, must have been considered together. Bhoja, however, treats of Tātparya and Dhvani separately, because Abhidhā, Lakṣaṇā and Gaunī are taken as Padaśaktis and under Tātparya, Bhoja investigates the Vākya-artha.

Bhoja's acquaintance with the *Dhvanyāloka* is amply proved in this section of his work. Earlier, we saw, Bhoja quoted Ananda I. 4 प्रतीयमानं पुनरन्यदेव etc., and accepted the suggested idea also and explained it as appearing after the Vākya-rtha. In this section on Tātparya and Dhvani proper, Bhoja, as can be seen by a perusal of the text appended herewith, borrows freely from Ananda. Ananda I. 13., the definition of Dhvani, the varieties of Pratiyamānārtha which Ananda shows as samples in the beginning to prove the existence of a sense separate and different from the expressed one (pp. 16-23 *Dhva. A.*), some of the verses given by Ananda here as illustrations and a few other ideas found in the *Dhva. A.* are found here in Bhoja's text on Dhvani. Though Dhvani is accepted by Bhoja, Ananda is not completely followed by him, Bhoja borrows, adjusts and adapts Ananda's Dhvani. He reconciles Ananda to the Tātparyavādin, makes the equation that Tātparya is identical with Dhvani.

Whatever sense is intended to be conveyed by words form their purport, Tātparya. This purport or Tātparya is of wide extent and of more than one kind. It may be expressed, 'implied' or 'suggested',—Abhidhīyamāna, Pratiyamāna and Dhvanirūpa. The expressed or Abhidhīyamāna sense is the Vākya-rtha, the meaning of a sentence got at by Akāṅkṣā, Samidhi etc., after the separate words have delivered their individual meanings through one or the other or one or more of the three Śabda śaktis or significative capacities of words called Abhidhā, Lakṣaṇā and Gaunī. In the sentence—गौः गच्छति—, "the cow goes" is the Abhidhīyamāna vākya-rtha.

There are cases of other kinds of sentences which, when the expressed sense alone is taken into consideration, mean nothing or tend to mean more. The expressed sense is in one case displaced by an implied sense and in the other, supplemented by a further and implied sense. The conditions which manifest or aid the manifestation of this additional sense, both in cases of incompatibility of the expressed and compatibility of the expressed, are such as the meaning, the context, propriety etc. If a father says to his son who is about to go to an enemy's house for dinner, "Well, eat poison", the mere expression itself or its expressed sense which is an injunction (Vidhi) to eat poison obviously means little and naturally drives us to explore the context and set our mind at rest by finding out the meaning that the father's real intention is not that his son should die by eating poison but that he should realise that it is better to eat poison and die than dine at such a person's house, that, in short, the son should not go to dine there. This is a case of the primary sense being incompatible and hence calling forth some other implied meaning. Similarly, a primary compatible meaning may be attended by the rise of another wave of meaning. Both the cases are called *Pratīyamāna*.

If, after the appearance of the expressed sense, either *Śabda* or *Artha*, completely subordinating itself gives rise to another sense, it is said that, in those cases, *Śabda* and *Artha* suggest another sense. If an *Artha* or one sense itself suggests another, the suggesting *Artha* is subordinate and the suggested *Artha* shines forth as the chief idea. This is not universal; for this rise of a suggested sense can be likened to two phenomena,—*resonance*, *Anunāda* and *echo*, *Pratidhvani*, it is only such metals as bronze which, when struck, give rise to ripples of resonance and it is only a few spots like caves where one's voice is echoed. This *Dhvani* or the suggested idea appears after the rise of not only the expressed sense but also of the implied or

winking of eyes that the woman is a mortal being. This first extra-meaning is *Pratīyamāna* of the eye, but only a mortal being. There is yet further significance possible in the small expression. The winking raises the vision of a pair of exquisitely sparkling eyes whose beauty excites emotion. This last sense, namely, the beauty of her eyes is said to be the suggested sense, *Dhvani*.

The expressed sense, on analysis, shows itself to be one of the four kinds, an injunction, a prohibition, a case of both or a case of neither.

The *Pratīyamāna* is entirely different from the expressed. It is of various kinds. If the expressed is an injunction, it may be that the *Pratīyamāna* is a prohibition. That is, though to all appearance an expression may contain in its words only an injunction, its real purport may be its opposite, prohibition. Bhoja points out, illustrates and explains some varieties

They are :

- 1, 2 : Prohibition from Injunction and vice versa.
विधी निषेधः and निषेधे विधिः
- 3 A further Injunction from an Injunction : विधी विध्यन्तरम्
- 4 „ Prohibition „ a Prohibition : निषेधे निषेधान्तरम्
5. Another Injunction from both Injunction and Prohibition :
विधिनिषेधयोर्विध्यन्तरम्
6. „ Prohibition „ „ „ „
विधिनिषेधयोर्निषेधान्तरम्
7. An Injunction from a case of neither Injunction nor Prohibition :
अविधिनिषेधे विधिः
- 8 A Prohibition from a case of neither Injunction nor Prohibition :
अविधिनिषेधे निषेधः
- 9 Neither Injunction nor Prohibition from an Injunction : विधायनुभयम्
10. „ „ „ Prohibition : निषेधेऽनुभयम्
11. Neither Injunction nor Prohibition from a case of both Injunction
and Prohibition : विधिनिषेधे अनुभयम्
12. Neither Injunction nor Prohibition from a case of neither Injunction
nor Prohibition : अविधिनिषेधे अनुभयम्.

This forms an amplification of what is found in the *Dhvanyāloka* I. pp. 16-23. Ananda has only indicated the nature of the suggested sense as being totally different from the expressed by a few examples : विधी निषेधः, निषेधे विधिः विधायनुभयम्, निषेधेऽनुभयम् and one case of general difference, वाच्याद्विभिन्नविषयः and he concludes अन्ये वैवर्तिनाः प्रकाराः वाच्याद्विभेदिनः प्रतीयमानभेदाः संभवन्ति । तेषां दिङ्मात्रमेतत् प्रदर्शितम् । p. 23. These are taken by Bhoja as also most of the illustrative Gāthās given here by Ananda, and similar varieties are elaborated. A few of the other illustrative Gāthās in Bhoja are also taken from other sections of the *Dhvanyāloka* itself, *Uddyotas* II and III

* Dhvani, Bhoja has said, is what appears after the Abhidhiyamāna and the Pratiyamāna. It is not clearly understandable why Bhoja separated the Pratiyamāna and the Dhvanyamāna. In Ananda, there is no such difference. Pratīti, Avagama, Dhvani, all mean the same thing in the *Dhvanyāloka*. When everyone was denying the very existence of Dhvani, Ananda tried to prove its existence step by step. He first started by stating that Artha in Kāvya which Sahridayas relish is of two kinds, the expressed and the implied or suggested, Vācya and Pratiyamāna (I 2). Just as the various limbs of the beautiful woman or the body of that woman itself is one thing and besides that there is something hanging over her called Lāvanya, so also there is in poetry something which is totally different from the expressed and the obvious,

the Vācya. This is borne out by experience. This something in poetry is also experienced as being separate and altogether different from the Vācya, the expressed. If in a set of instances it can be shown to exist in this manner, separately and different from the expressed, the first stage is crossed and the opponents must accept that a separate non-expressed sense is a fact. For this purpose, Ananda avoids the name of Dhvani which he wants to give to that suggested sense and the process of its realisation, and generally introduces his critics and readers to the other unexpressed sense. He accordingly gives five instances of such unexpressed sense, regarding Vastu (Vastudhvani). This Bhoja seems to take by itself and as separate from Dhvani, which according to him is the third kind of Tātparya, appearing after and through the second, named the Pratīyamāna. The Pratīyamāna is defined by him as the condition meaning immediate to the Abhidhīyamāna. Proper emphasis on the condition "उपसर्जनोक्तस्वार्थ" in a case of Dhvani from Śabda or Artha or both is not laid by Bhoja and there is, as a matter of fact, no critical and deep or intense study and exposition of Dhvani in Bhoja's work. After the release of the mere expressed Vākyārtha from a Vācya, the sense, in many cases, goes on revealing more and more. The first revealed ideas which are not directly expressed by so many words in the sentence is the Pratīyamāna; the next or subsequent or final revelations constitute Dhvani. If we examine Bhoja's explanations of his own illustrations of the several varieties of Dhvani, we shall see that, in each and every case, Dhvani passes through Pratīti or the Pratīyamāna Artha, and the suggested, Dhvanyamāna, always arises at the back of or through the Pratīyamāna. "एतन् प्रसादयन् इदं ध्वनति" is the phraseology in all cases. We can say that the two do not differ except in the fact that the Pratīyamāna is the first risen Dhvani and Dhvani itself is the subsequent Dhvani. Almost all the Gāthās given as illustrations for the varieties of the Pratīyamāna are taken up in the Dhvani section and the suggested idea or Dhvani is pointed out in all of them. As regards these, Bhoja says that the Dhvani is the suggestion of how clever the lover or the lady or her friend is, how much one loves the lady and so on. In the verse शिखरिणि व नु नाम etc., all non-expressed implied ideas are called Pratīyamāna and as for the suggestion or Dhvani, Bhoja says it is the love of the man for the lady described in that verse. In the Gāthās अम धम्मिअ etc., Bhoja assigns all implied ideas, Arthas or Vastus to the class of Pratīyamāna and gives the Vaidagdhya of the Nāyikā or her Ceti as the suggested, Dhvani.

नयवत्या वैदग्ध्यं ध्वनति । प्रार्थनावेदग्ध्यं ध्वनति । स्तुतिगोपनेषु राक्षसीगोपनेषु मसीवैदग्ध्यं ध्वनति । वर्णनीयायाः चारुत्वोत्कर्षप्रतीतिं ध्वनति । वर्णनीयायाः स्वानुरागं प्रसादयति । and so on. Thus, the first risen suggestion is Pratīyamāna, it is of the nature of Vastu. The subsequent or final suggested idea is described as Dhvani proper. It is mostly of the nature of Bhāva, that is, Sthāyin like Anurāga or Rati as in the case of शिखरिणि व नु नाम etc. which forms the Rasādi dhvani of Ananda or Anubhāvas etc., like Vaidagdhya, Rūpotkāṣa (Uddīpana vibhāva) and the like, which are Gunas of the Nāyaka and Nāyikā, and similar things which

however come more and more under the category of Vastudhvani. If however Bhoja had really persued such distinction or made some such clear classification that Vastu-Alamkāra Dhvanis form the Pratiyamāna and that Rasābhāva dhvani is the Paramatātparya and Dhvani, it would have been interesting. Or, if he had emphasised 'Upasarjanikṛtasvārthatva' in the definition of Dhvani, he could have separated the Pratiyamāna as Guṇibhūtavyaṅgya or cases of Alamkāras where Dhvani is not pronounced. As different from this, he could have given Dhvani as cases where it dominates over the subordinated Vācya. He must then have defined and illustrated both differently. As it is, we must say that Bhoja has not made out any point to distinguish the Pratiyamāna and Dhvani. A distinction into Vastu-Alamkāra dhvanis and Rasādhvani, Bhoja did not hit upon at all; he found the Paramatātparya to be of the form of Vastu also and so he vaguely left the question, leaving it to us to define his position systematically. Hemacandra who reproduces the text of the *Śr. Pra.* on the varieties of the Pratiyamāna considers the whole text as referring to what Ānanda distinguishes as Vastudhvani. See Hemacandra, *Kāvyaṇuśāsa* pp. 26-34.

At best, we can say from Bhoja's text only this much that the Pratiyamāna is 'Avāntara-gamyamāna artha' or 'Abhidhīyamāna-avyavahita-dhvani' and Dhvani is 'Paramatātparya.'

For all practical purposes, we must ignore this vague distinction into Pratiyamāna and Dhvani. Tātparya must be described as having only two kinds, the expressed and the non-expressed or the extra-sense that is implied or suggested. It would have been enough if Bhoja had given Tātparya as being two-fold, Abhidhīyamāna and Pratiyamāna otherwise called Dhvanyamāna. While explaining the relation of the non-expressed, Anabhidhīyamāna or Abhidhīyamāna-atirakta, with the śabda Brahman as one of Viparināma, Bhoja mentions only the Pratiyamāna, though immediately, he cites a verse and points out in it a set of implied ideas, the former part of which he calls Pratiyamāna and the latter part Tātparya or Dhvani.

WHAT IS BHOJA'S TĀTPARYA?

The Tātparya śakti refuted by Ānanda is the Mīmāṃsaka's Upholding *v.*, Dhanika says that it is not necessary to recognise a new function called Dhvani. Bhoja follows in the gap between the two and greets both with both his hands. He accepts Ānanda's Dhvani and his adversaries' Tātparya. Tātparya is used by Bhoja in two meanings, one bigger and another a more restricted one. While he speaks of Tātparya as one of the four Kevala-śabda sambandha-śaktis (Vṛtti, Vivakṣā, Tātparya and Pravibhāga), he uses Tātparya in the larger sense. Under it comes the Abhidhīyamāna Vākyaṛtha which Ānanda urges must be the proper meaning of Tātparya. But Bhoja brings under it Ānanda's Dhvani, as Dhanika and other earlier critics of Ānanda urged. The Abhidhīyamāna is not called exactly Tātparya. A special śakti like that is not called forth by Bhoja for the primary import of a sentence, as by the Mīmāṃsakas. The primary sense of a

sentence he says, is got at by Ākāṅkṣā, Saṁnidhi, Yogyatā etc., when the words themselves deliver the meaning of each through Abhidhā, Lakṣaṇā or Gaunī Śakti. Or, as Kumārasāmī puts it, the very sentence in proper grammatical build gives its Vākyārtha by its own inherent nature. “तत्प्रत्ययस्यैव वाच्यार्थाः कर्म प्रतीयत इति चेत् तर्हि कर्तामिव वाच्यमभिप्रा, न पुन तात्परेण गौणीयज्ञानमिषेति दूष्यः । अत एव ते वर्णयन्ति आकाङ्क्षादिमये सति पदानां पदार्थानां वा समन्वयशक्तिः वाच्यम् तद्व्यवधानो वाच्यार्थः ।” Pp 32-33. *Pratāparudīya Vyākhyā* Bālaṁanoramā Edn. Therefore, regarding Abhidhiyamāna, Bhoja must be said to follow the Tār-kikas. Tātparya is the general name for his Abhidhiyamāna as well as other kinds of non-expressed meanings. It is the name of the Abhidhiyamāna as well as of the Pratiyamāna and the Dhvanyamāna Arthas. The two, the Pratiyamāna and Dhvanirūpa, can however be clubbed together and Bhoja can, after ascribing the primary Vākyārtha to the power of the Vākya itself (Vākyamahimā), reserve the name Tātparya to the suggested. As a matter of fact, in certain passages he has made such a reservation that Tātparya is Dhvani. In the oft-referred-to discussion of Dhvani at the end of chapter VI of the *Śr Pra*, Bhoja gives the Abhidhiyamāna-meanings of the verse and reserves the name Tātparya for the third sense, which he says is called Tātparya in the world of ordinary expression but goes by the name of Dhvani in the world of poetry.

(1) “—तात्पर्यम्, यस्य काव्येषु च्यविरिति प्रसिद्धिः ।”

(2) On p. 44 (Vol. II) Bhoja says “अभिधीयमानम्, प्रतीयमानम्, तात्पर्यं

(च्यविः) च—।”

Dhanika's view and the view refuted by Ānanda is the extension of the Mīmāṃsaka Tātparya to cover Dhvani also. Bhoja cannot be said to reject this also. It is really a great task to find out whether Bhoja rejects any view. He goes on piecing together all views. Ānanda would agree with Bhoja if the latter could confine Tātparya to the Abhidhiyamāna and leave the Pratiyamāna and Dhvani as being above the Tātparya and as being Dhvani. Dhanika would agree with Bhoja if the latter calls Abhidhiyamāna Vākyārtha the Tātparya and also the Pratiyamāna and the Dhanyamāna as Vākyārtha and Tātparya. Bhoja does so, all the amount of thought directly and indirectly expressed by a sentence is held as Tātparya by Bhoja, according to the Tātparyavādins, but here Bhoja votes for an analysis of the mass of ideas expressed directly and indirectly and labelling each variety. At this stage, he says that beyond the Vākyārtha got at by the power of the Vākya itself through Ākāṅkṣā etc., there is a class of ideas got at by suggestion, and Dhvani is here accepted. He even goes so far as to restrict the name Tātparya to that is to Dhvani, within which we can include his Pratiya-

Tātparya a name
says that there
for Dhvani. A clearer position is
are only three capacities, Abhidhā, Lakṣaṇā and Dhvani, and Dhvani itself
is Tātparya.

“तात्पर्यार्थोऽपि व्यङ्ग्यार्थ एव, न पुनः पृथग्भूतः । अभिधातृक्षणाव्यञ्जानाहयाः तिलः शब्द-
पुस्तकः ।”

Kumārasvāmin explains :

“ननु चतुर्थे तात्पर्ये जायते कथमर्थत्रैविध्योक्तिः, इत्याशङ्क्य तस्य तृतीयेऽन्तर्भाव इत्याह—
तत्पर्यार्थ इति । अत्र वक्तृपुद्गिमित्रापितः वाक्यावगम्यः वाक्यार्थः रसादिरूपः तच्छब्देनोच्यते ।
तस्मिन् पराः तत्पराः तदासक्ताः, तद्विषया इत्यर्थः । तेषां भावः तात्पर्यम् । ननु अभिहितानां पदार्थानां
अर्थाभिधायिनां वा पदानां विशिष्टार्थप्रत्ययनशक्तिः तात्पर्यमिति मतमेवेन भीमांसकाः वर्णयन्ति ।
अतस्तन्मते देवदत्त गामानयेत्यादौ देवदत्तकर्तृकदण्डकरणकगोक्रमकानयनरूपः विशिष्टार्थ एव
व्यङ्ग्यत्वविधुः तात्पर्यादवगमत्वात् तात्पर्यार्थ इत्युच्यते; कथमस्य व्यङ्ग्येऽन्तर्भावः इति चेत्, सत्यम् ।
न हि तावन्मात्रं कविसंरम्भविभ्रान्तिः । काव्यशब्दानामन्वयव्यतिरेकाभ्यां प्रवृत्तिनिवृत्तिविषयभूतस्य
प्रधानस्य प्रयोजनान्तरस्य असंभवान् । किन्तु तदर्थन्यकारेण प्रतीयमाने सामाजिकानन्दास्वादपक्षे
रसादावर्थान्तरे । अतस्त एव तात्पर्यार्थः । तत्प्रत्यायकपदार्थशक्तिरेव तात्पर्यं कविसस्ये । X X
X अतो X X व्यञ्जनस्यैवेद नामान्तरकरणमिति X ।” P. 32.

Bāḥamanoramī Edn.

तस्माद् व्यञ्जनापरपर्यायमेव तात्पर्यं कविभिर्लोकृतम्, नान्यदिति सिद्धम् ।

अत एवोक्तं भावप्रकाशे—

अतो ध्वन्याख्यतात्पर्यगम्यमानत्वतः स्वतः ।

काव्ये रसालंक्रियादिः वाक्यार्थो भवति स्फुटम् ॥ (p. 150 Gaek. Edn.)

उक्तं च ध्वन्याचार्यैः “यत्तस्मिन्प्रायवितोषरूपं व्यवहृत्य शब्दार्थाभ्यां प्रकाशयते तद्वृत्ति
विकसितं तात्पर्येण प्रकाशयमानम्” इति । (*Dhvanyāloka* III P 199) *Ibid* P. 33
Bāḥamanoramī Edn.

Vidyānātha and Kumārasvāmin clearly identify Tātparya and Dhvani. This
Tātparya does not mean that of Mīmāṃsakas but is only another name for
Dhvani. A general sense of ‘Tatparatva’ i.e., Rasādiraparatva is put on Tāt-
parya by Kumārasvāmin and such a general usage of Tatparatva is met with
in the *Dhvanyāloka*.

तत्पर्येण शब्दार्थौ यत्र व्यङ्ग्यं प्रति स्थितौ ।

At the end of *Uddyota* I., Ananda says .

“—तात्पर्येण प्रकृतान यत्र व्यङ्ग्यप्राधान्ये न ध्वनिः ॥”

and Abhinava explains this Tātparya as the final and chief purport :

तात्पर्येण विधानिधामनया । प्रयोजनन्येनेति यावत् ।

and more similar instances are available in the text of the *Dhvanyāloka*.
Ananda will not have any objection to such an interpretation of Tātparya,
enabling it to become a synonym of Dhvani. Kumārasvāmin quotes from the
third *Uddyota* of Ananda the concluding part of Ananda’s arguments showing
how the Mīmāṃsakas also, if they want to explain the difference between
Pauruṣeya and Apauruṣeya Śabda, must accept Dhvani or Vyāñjanā.
(P 199)

Both the sections on Dhvani in the 6th and 7th chapters of the *Śr. Pra.* close with the following verses

तात्पर्यमेव वचसि ध्वनिरेव काव्ये

सौभाग्यमेव गुणसंपदि वङ्गमस्य ।

लावण्यमेव वपुषि स्वदत्तेऽद्गताया

शृङ्गार एव हृदि मानवतो जनस्य ॥

and

यदभिप्रायमर्थस्य वक्तुर्वाक्यात् प्रतीयते ।

तात्पर्यं अर्थमस्तत् शब्दधर्मं पुनर्वचि ॥

सौभाग्यमिव तात्पर्यम् आन्तरो गुण इष्यते ।

वाग्देवताया लावण्यमिव वाक्शक्त्यो र्वचि ॥

अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते ।

यथा गुरभिर्वैशालं मधुमाधवमनया ॥

Bhoja *Śr. Pra* Chapters VI and VII.

In ordinary speech and writing, the purport is called *Tātparya*, but the purport in poetic expression is called *Dhvani*. And what is the difference in the nature of the ordinary utterance and the poetic utterance, that purports of the two must be called by two different names, *Tātparya* and *Dhvani*? Ordinary talk and writing is "Avakra", not beautiful, poetic expression "Vakra," beautiful

यद्वक् वच शब्दे लोके च वच एव तत् ।

वक् यदर्थवादादौ तस्य काव्यमिति स्मृति ॥

Therefore a more graceful name for *Tātparya* is *Dhvani*; this is the idea we

intended idea, is a quality of *Artha*. What does Bhoja mean by *Dhvani* on the other hand is *śabda dharma*. What does Bhoja mean by this? Does he mean that *Dhvani* is the name of the *Vyañjakaśabda* and that *Tātparya* is the name of the *Vyangyārtha*? That *Dhvani* is the *Vyañjanā* *Tātparya* is the name of the *Vyangyārtha*? Or, does he mean that *śabda-śabdavyāpāra* and *Tātparya* is its result? The last is clearly impossible; for, he speaks of *Dhvani* as pertaining to both *śabda* and *Artha*. Again there is more poetry than any scientific analysis, when Bhoja says that *Tātparya* is internal, is the *Saubbhāgya* of *Vāk* or speech, and *Dhvani* is external, the *Lāvanya* of *Vāk*. Another attempt, Bhoja makes to clarify the issue, he says in conclusion that you can call either by either name, they are identical; just as the months of *Caitra* and *Vaśākha*, so called from an astronomical point of view, are called *Madhu* and *Mādhava* from another point of view, by two other names, so also the purport of an expression can be called *Tātparya* or *Dhvani*. To sum up

1. Bhoja accepts Ananda's *Dhvani*

“अत एव अर्थोऽत्र प्रधान्येन व्यञ्जकः, पूर्वञ्च शब्दः । शब्दोऽत्र (‘सुवर्णपुष्पाम्’ इत्यादौ अविदितवाच्ये) प्रधानतया व्यञ्जकः, अर्थस्तु तत्तद्व्यञ्जिततया—” P. 49 *Locana*.

In the *Asamlakṣyakramavyangya* variety of *Vivakṣitānyaparavācya*, there is the least scope for *Śabdadhvani*.

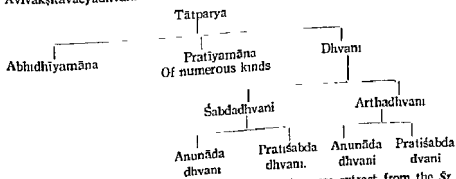
Bhoja gives a simple classification of *Dhvani*. He has two kinds of classification. One is from the above-noted point of view of the suggesting element, the *Vyañjaka śabda* or the *Vyañjaka artha*. See Ratnaśvara also on *ध्वनिमत्ता तु गाम्भीर्यम्* in *S K Ā I* p 55

“ध्वननं ध्वनिर्व्यञ्जनारमा व्यापारः । स द्विविधः—शब्दध्वनिः, अर्थध्वनिश्च । × × ×

तस्मान् शब्दाध्वनितं ध्वननं शब्दध्वनिः, अर्थाध्वनितं च अर्थध्वनि इति वक्तव्यम् ।”

... is into *Anunāda*, a phrase occurring in *Ananda* as

self *Anunādadhvani* is explained as *Adhimukhya*—... closely fused with the expressed and the implied senses or that case which looks like a continuation of the expressed sense, where the suggested does not stand separate. *Pratidhvani* is the suggestion of a different idea standing separate, like echo which is a duplicate of our voice. This variety of *Pratiśabdadhvani* where the suggested idea stands apart—*Prthagbhūta*—is *Ānanda's* *Avivakṣitavācyaadhvani*.



For illustrations and explanations of these varieties, see extract from the *Śy Pra* at the end of this section

Śāradātanaya summarizes Bhoja's treatment of *Sūhitya* in his *Bhāvaprakāśa* and tries to present Bhoja's ideas on *Dhvani* in the light in which he understood them. Chapter VI pp 147 (line 17) to 150 (line 14). *Tātparya* is defined by *Śāradātanaya* as—*वाक्यार्थं प्रति शेषत्वमुच्चारणस्य*—and it is divided,

as is done by Bhoja in
It is at this stage a
change. He finds it,

titi and *Dhvani*, *Pratīyamāna* and *Dhvanyānanda*. So it is
tion that such meaning as is called forth to explain a statement whose obvious

expressed sense is clearly incompatible, Anupapanna, is called Pratiyamāna. The example is "Viṣam bhukṣva" This is partly faithful but not wholly, to Bhoja's text.

यथाभिधीयमानार्थाद् अन्यथानुपपत्तिः ।

प्रतीयमानो वाक्यार्थः यस्स प्रत्याप्य ईरितः ॥

'विषं भुंक्त्व' इति वाक्यादाद्येष तादृक् प्रतीयते ॥

Bhoja does not restrict Pratiyamānatātparya to cases of Anyathā-anupapatti of the Abhidhiyamāna. For, Bhoja expressly says :

"—वाक्यार्थः उपपद्यमानः अनुपपद्यमानो वा—" (P. 32. Vol. II).

though he illustrates only the latter with example "Viṣam bhukṣva" In other respects, Śāradātanaya faithfully summarises the whole text of Bhoja on Dhvani. At the end of this section, Śāradātanaya takes up the question of the difference between Dhvani and Tātparya. He quotes the Kārikās on Dhvani "अप्रतिष्ठमविभ्रान्तं" etc quoted in the *Avaloka* on the *Daśarūpaka* and says that this view is wrong. Dhvani and Tātparya are not separate but are identical. Dhvani or the suggested idea is got at only through the Tātparya Śakti of a sentence. The suggested idea is also part of a speaker's intention and everything coming within the speaker's intention, is Tātparya. There is no rule which lays down that the speaker's intention, beyond a certain stage, ceases to be Tātparya and needs a new name. Here Śāradātanaya quotes Dhanika's Kārikā from his lost *Kāvyanirṇaya* which his *Avaloka* quotes :

एतावतैव विभ्रान्तिः तात्पर्यस्येति किं कृतम् ।

वाक्यार्थप्रसारित्वान् तात्पर्यं न तुलायुतम् ॥

Śāradātanaya does not quote Bhoja's verses on the difference between Tātparya and Dhvani which bring in the similes 'Lāvanya' and 'Saubhāgya'. Instead, Śāradātanaya gives a single analogy. He says that Dhvani is a class of Tātparya, an Avāntarabheda, even as Brahmacārin is a kind of Brāhmaṇa, the first Āśramī Brāhmaṇa

ध्वनितात्पर्ययोर्भेदो ब्राह्मणवद्व्याचरितम् ।

तद्वान्तरभेदो हि प्रायेण पृथगुच्यते ॥

तात्पर्यमेव वचनं ध्वनिरेव वाक्ये । etc. from Bhoja's *Śr. Pra.*

अतो ध्वन्याभ्यतात्पर्यगम्यमानन्वतः स्वतः ।

वाक्ये रगादिक्यादिविवाक्यायां भवति स्फुटम् ॥

एव विरूपे तात्पर्यं तन्नातात्पर्यवेदिभिः ।

बभूवुरा वाक्यधर्म एवेति परिकीर्त्यते ॥ *Bhā Pra.* P. 150

Bahurūpamūra, in his commentary on the *Daśarūpaka* (Mad Ms. R. 4188 pp 76-79), follows Śāradātanaya closely and puts in prose Śāradātanaya's summary of Bhoja on Dhvani. He ends thus :

अतः तृतीयच्छास्त्रेण ध्वनिनाम्ना तात्पर्येण गम्यमानत्वात् रगादिकादि वाक्यायं । × ×

× एवं विप्रचारमपि तात्पर्यं बभूवुरा वाक्यधर्मः एवेति ।

Bahurūpamiśra follows also Śāradātanaya's own modification of Bhoja's Pratiyamāna Śāradādātānaya and, following him, Bahurūpa also, say that Tātparyā pertains to the speech through the speaker, Vaktṛdvārā vākya-dharmāḥ, but Kumārasvāmin asserts that it pertains purely to the speaker and not to the speech

उद्देशो नाम वक्तृधर्मः, न मीमांसकानामिव वाक्यधर्म इति । P 33

It is not clear what Bhoja's ideas are on the description of Rasa as Vākyaārtha ; we do not find him discussing the subject in the section on Tātparyā and Dhvani. But, while describing the varieties of composition, Dr̥śya and the other nine Rūpakas (ten) form Vākyaārtha, etc., form Padārthābhinaya

वाक्यार्थाभिनयोऽयं प्रकीर्तितो नाटकादिभेदेन ।

द्वादशविधपदार्थाभिनयमथ यथास्थितं वक्ष्ये ॥ P 422 Vol II Śr. Pra

This by itself cannot lead us far. In this same chapter (XI) we find Bhoja saying regarding Rasa

— न हि विभावादयोऽलंकाराः, अपि तु भावरसतदाभासानामलंकारणामभिलिप्तिहेतवः अर्थविशेषाः ।

नन्वेवमपि अर्थगुणत्वात् अमीषामलंकारत्वं प्राप्नोति ? सत्यमेतत् ; किन्तु अन्यपरतया त उपलब्ध्यमानाः तत्रैव न्यग्भवन्ति ; न वाक्यार्थप्रतीती पदार्थाः पृथक् स्फुरन्तीति । P 370. Vol. II.

Bhoja states here clearly that Vibhāvas etc., are similar to Padārthas in a Vākyaārtha. Rasa, Bhāva and their Abhāsa form Vākyaārtha. While the Padārthas are described, they have no more purpose to serve than the manifestation of the Vākyaārtha, the Vibhāvas etc., do not separately exist by themselves and are not ends in themselves, their ultimate aim is the manifestation of the Vākyaārtha-vākyaārtha-nyāya between Vibhāvādi

This will not go against Ānanda, 104, who says that Rasa is separately realised when we realise the sentence-meaning ; similarly, so quick is our perception of the Rasa from the Vibhāvas etc., that there seem to be no Vibhāvas etc. nor even a process of transition, Krama, from them to Rasa. Says Ānanda

स्वसामर्थ्यवशेनैव वाक्यार्थं प्रययन्नपि ।

यथा व्यापारनिष्पत्तौ पदार्था न विभाज्यन्ते ॥

तद्वत्सत्तेतसां सोऽर्थः वाक्यार्थविमुखात्मनाम् ।

युक्तां तत्त्वार्थदर्शिन्या स्मृत्येवावभासते ॥ Dhva A I 11-12

Rasa is therefore Vākyaārtha, and Vibhāva, Anubhāva and Vyabhicārin constitute Padārtha. The Vākyaārtha, viz.—Rasa, must naturally be got at through Tātparyā, otherwise called Dhvani and, as such, Bhoja contradicts

neither Ananda nor Dhanika. In Dhanika's *Avaloka* we find a clear mention of Rasa being Vākyārtha, those that manifest it, Vibhāvas etc., being the Padārtha, and the Vākya being the Kāvya.

“तत्र विभावादयः पदार्थस्थानीयाः, तत्संमृष्टौ रत्यादिः वाक्यार्थः ; तदेव काव्यवान् यदीयां तावमी पदार्थवाक्यार्थौ ।” *D. R. A.* p. 120

The dramatic and semi-dramatic compositions described by Bhoja as Vākyārthābhīnaya and Padārthābhīnaya are so designated perhaps after the manner of such a characterisation of those two by Dhanañjaya and Dhanika. Dhanañjaya says, “दशैव रमाश्रयम् । अन्यद् भावाश्रयं नृत्यम् । आद्यं (नृत्यं) पदार्थाभिनयः ।” and Dhanika says : “—तथा वाक्यार्थाभिनयात्मकान्नाद्यान् पदार्थाभिनयात्मकमन्यदेव नृत्यम् ।” *D. R. A.* Pp. 2-3

The major Rūpakas depict Rasa which is like the full Vākyārtha ; so they are called Vākyārthābhīnaya. The Uparūpakas depict only Bhāvas and are therefore called Padārthābhīnaya.¹

APPENDIX I.

It was noticed above while surveying the position of Dhanañjaya and Dhanika that the *Avaloka* compares the majority of cases of Kāvya-vākya where the Sthāyin is not expressed to such elliptic sentences as “Dvāram dvāram” where the verb mentioning the action “Pidhehi” is absent but is understood from context etc. The understood action of ‘shutting’ in the one case and the understood Sthāyin in the other are both Vākyārtha. Thus they come within the scope of Tātparya. (See *D. R.* p. 120)

Bhoja discusses the two concepts of Adhyāhāra and Vākyaśeṣa related to the case of elliptic or incomplete sentences in Chapter IX of the *Śr. Pīa.* (Vol II pp 178-184). As an instance of Adhyāhāra, he cites the sentences in which the verbs giving the actions are not expressed, Aśrūyamāna kriyās, and sentences in which verbs alone are seen and subjects or objects are not found.

“‘द्वारं द्वारं’ इत्युक्ते संवियतां अपानियतां वेत्यप्याद्ध्यते । तथा वपंत्युद्देति इत्युक्ते ‘देव’, गृहं’ इति ”

Though this understood element is also part of the Vākyārtha, Bhoja says that the understood element is got at by the Pramāṇa of Śrutārthāpatti. For without that element, the sentence is deficient or unintelligible.

A similar case is Vākyaśeṣa. Bhoja explains it as distinct from Adhyāhāra. Both of them are cases of elliptic expressions, with something left to be understood. But in the former case, we fill up a word, Śabda, in the latter, an idea, Artha. The sentence is incomplete in the case of Adhyāhāra in respect of words or Śabdās themselves ; but in Vākyaśeṣa the Vākya is complete so far as Śabdās go, only the sense is yet incomplete,—अर्थः अपूर्णः । Therefore, Bhoja says that Adhyāhāra is Śabdi-kāṅkṣā nivartaka and Vākyaśeṣa is Arthākāṅkṣā nivartaka.

¹ More of this distinction is to be had in the section on Bhoja and Nāṭya Śāstra.

क. पुनरप्याहारवाक्यशेषोर्विशेषः । शब्दाकाशानिवर्तकोऽप्याहारः । अर्थाकाशानिवर्तकः वाक्यशेष इति । p 180 Vol II

What is Vākyaśeṣa? It is Arthakalpanā, the putting forth of idea to explain an expression, in which that idea is understood but not exactly expressed. The sentence means it certainly but does not actually express it. As for instance, all sentences finally mean either an injunction (Vidhi) or a prohibition (Niṣedha). Even in cases where we do not find express mention of either, we have to imagine and understand them. Thus, when one says on seeing a traveller "आर्यनिवासोऽयं देशः" he means to induce him to make a halt in his place, by praising that place as a fit abode, it being the habitation of noble men. Similarly, to request one to stay and dine, one says "मध्याह्ने वर्तते". If one says "संचोरः पन्थाः" he means to say "don't go that way".

सर्ववाक्यानां विधिविशेषपर्यवसायित्वान्, साक्षात् तदधुनावपि तदुपकल्पनं वाक्यशेषः । तथा—'आर्यनिवासोऽयं देशः' इत्युक्ते ईदृशं स्थानव्यम्, 'मध्याह्ने वर्तते' इत्युक्ते ईदृशं भोक्तव्यम्; 'संचोरः पन्थाः' इत्युक्ते न गन्तव्यम्; 'प्राहास्तरित्यस्या' इत्युक्ते न स्नानव्यमिति वाक्यशेषो भवति । p 179 Vol II

And this idea filled in to complete the sense is said to be had not by Pratyakṣa, Anumāna, Upamāna or Śabda but by Śrūtārthāpatti.

अथैष प्रत्यक्षानुमानोपमानशब्दैः अनुपलब्धमानः किंप्रमाणविषयस्स्यात्, अप्याहारवत् धृतार्थोपसृप्तिमेव इति । p 180 Vol II.

The Prābhākara mīmāṃsakas do not accept this Śrūtārthāpatti and they do not have Śabda-adhyāhāra at all. They accept that there are cases of Arthakalpanā but that Arthakalpanā is not through Adhyāhāra or Vākyaśeṣa, operating through Śrūtārthāpatti. The whole idea understood in the case of an elliptic expression is expressed by the Abhidhāvyāpāra of the available expression itself. How can these words express also senses which they do not have and for which other words are needed? The Prābhākaras say that the scope of the Abhidhā is extended far enough to embrace the understood sense also. The Abhidhā shoots like an arrow over a wide field. Bhoja replies that this view will not hold good. For the Abhidhāvyāpāra can mean no more than what the words put together mean exactly. Nor can this long-long Abhidhā be the Tātparya-śakti. Says Bhoja.

यद्युक्तं—कल्प्यमानस्य अर्थस्य अवैदिकत्वं मा मूर्द्धनि धूयमाणस्य शब्दस्यैवाभिप्रेतव्यं दीर्घदीर्घो व्यापारः इति, तदपि न सम्यक्, तस्य तद्विधार्थप्रत्यायनानामध्वान् । स हि तमर्थं प्रत्याययन् अभिधाशक्त्या वा प्रत्याययेत्, तात्पर्यशक्त्या वा? (न अभिधाशक्त्या), तस्य पदार्थप्रतिपादनमात्र एव उपक्षीणत्वात् ।

1 The *Arthasāstra* of Kautilya gives Vākyaśeṣa as one of the Tantrayuktis in the last chapter. It is illustrated by a case of Upamā in which the Upamāna is missing, but the Upameya and the Samānadharmā—as in "Chunnapakṣa iva"—are present. The Upamāna of 'bird' is understood and this is Vākyaśeṣa.

Vāmana gives the same idea of Vākyaśeṣa as the *Arthasāstra*.
रीतिर्नामेयमात्रमात्रवत् । शरीरस्येति वाक्यशेषः । I = 6
There is no Vākyaśeṣa, incompleteness of the sentence, in these cases.

नापि तात्पर्यशक्त्या । तात्पर्यशक्तिर्हि प्रतीयमानार्थविषया तत्रैव प्रकाशते, यत्र वाक्य-
वाक्यार्थयोः परिपूर्णत्वं भवति । यथा ' विप भुञ्च, मा चास्य गृहे भुङ्क्षुः ' इति । अत्र तु परिपूर्णं
वाक्ये नार्थः । परिपूर्णं इति तात्पर्यशक्तेरवकाशः । ' न हि तां तथाविधां स्वमत्याधीः ' इत्यादिप्रयोगं
विना वाक्यार्थस्य परिपूर्णत्वं भवति ।

× × × × ×

तस्माद् अर्थापत्त्याः पूर्वं शब्द एव प्रत्येतव्यः । तस्मिन् प्रतिपन्ने तत्र एव अर्थावगमोऽपि
भवित्यति इति न तात्पर्यतः ध्रुवमाण एव शब्दः परिक्रमेणीयः ॥

Vol. II. Pp. 182-183 *Sr. Pra*

तस्मादवश्यमेव अध्याहारवाक्यशेषसिद्धये ध्रुवार्थापत्तिरभ्युपगन्तव्येति ॥ p. 184.

Now, we shall examine the definition of Vākyaśeṣa and its illustrations. Bhoja says that a Vākya as such means Vidhi and Nīṣedha, and even where there is no express Vidhi or Nīṣedha, we must have it as understood. This holds good also for the Kāvya-vākya. For, beyond Rasa, and in respect of Vyutpatti, the purport of a Kāvya is to induce us to a good action and to dissuade us from a bad action. A Rāmāyana-kāvya means :

रामवद् वर्तितव्यं, न रावणादिवद् ।

Says Bhoja on p. 143, Vol. II, on Vākya-ekārthibhāva :

“ यस्तु तद्रूपरामायणादिप्रवचनार्थानामवधारणोपहितसंस्कारस्य रामवद् वर्तितव्यं न रावणादिवद्
इत्यादिविधिनिषेधप्रतिभाविशेषः उपजायते, स समस्तविश्वव्यापी चतुर्वर्गिकहेतुः परो महावाक्यार्थः
× × × । ”

Earlier also, Bhoja says, while dealing with Vākya-rtha in Chapter VI, that Bhāvanā, Vidhi and Pratibhā are Vākya-rtha and that Vidhi in Kāvya is the implied injunction to act like Rāma and not to act like Rāvaṇa. Here Bhoja plainly says that this implied Vidhi-nīṣedha is got at by Vākya-śeṣa.

प्रवृत्तिनिवृत्त्योर्विधायकः अर्थधादादिभिरुपक्रियमाणः लिङ्गलोढतव्यादिवाच्यः शब्द-
व्यापारो विधिः । × × × सर्वं हि वाक्यं विधिनिषेधयोरेव पर्यवस्यति ।
यत्रापि च लिङ्गादयो न श्रूयन्ते, तत्रापि विधिनिषेधपरतया सर्ववाक्यानां वाक्यशेषमृताः ते
अवगम्यन्ते । तथा इह देशे मुनिश्रमिष्युक्ते अश्वेव स्यात्तव्यम् ; मध्याह्ने वर्तते इत्युक्ते ईदं भोक्तव्यम् ;
मन्त्रोः पन्थाः इत्युक्ते न गन्तव्यम् ; ग्राहाः गर्हित्यस्त्रामिष्युक्ते न स्नानव्यमिति प्रतीयते ।

किञ्च महावाक्यैरपि रामायणादिभिः इदमेव व्युत्पाद्यते-रामस्य पितुराज्ञां पालयतः वनवार्त्तिनोऽपि
तथाविधः अभ्युदयस्संज्ञः, रावणस्य परदारान् नानिलष्यतः श्रीलोकमपि जिविनोऽपि तथाविधः उच्छेदः ।
तस्मान् पितुराज्ञां पालयेत्, परदारान् नानिलष्येत् ; रामवद् वर्तते, न रावणवद् इति । ”

Pp. 408-9 Vol. I.

It is clear from this passage that what Bhoja gives as instances of Vākya-śeṣa, sentences in which ' Vidhi-nīṣedha ' is not expressed, are of exactly the same nature as Kāvya. Vidhi or Nīṣedha is helped by Arthavāda, Stuti or Nindā. Poetry is Arthavāda, and its Vidhi-nīṣedha is implied, it is Vākya-śeṣa. This Vidhi-nīṣedha, Bhoja says is the second aspect of Vākya-rtha, called Vidhi. Thus ' रामवद् वर्तितव्यं, न रावणवद् ' which is Kāvya-vyutpatti is Vākya-rtha and Vākya-śeṣa for Bhoja. Dhvanivādin hold it to be Dhvanyamāna, suggested. When in the discussion on Adhyāhāra and Vākya-śeṣa, Bhoja says that

this Vākya-rtha or Vākya-śeṣa of Vidhi-nūṣedha is realised through Śrutārthā-patti, he lets down Dhvani which he has elsewhere accepted. He joins the camp of those who, recognising Arthāpatti, have no need for Dhvani, those who hold the Arthāpattipakṣa in the two Kāṅkās on the anti-dhvani view-points quoted by Jayaratha

The illustrations given by Bhoja for Vākya-śeṣa form Arthavāda and clearly correspond to Kāvya vākyas. Their implied injunctions and prohibitions correspond to Kāvya-vyutpatti and have to be explained by Dhvani only

Bhoja gives two illustrations for Vākya-śeṣa from Kāvya and gives us what ideas are left to be understood in those two cases. These remarks themselves prove Vākya-śeṣa to be Dhvani

“—वाक्यशेषो भवति । यथा च—

त्वं जीवितं त्वमिति मे हृदयं द्वितीयं
त्वं कौमुदी नयनयोरस्मृतं त्वमङ्गे ।
इत्यादिभिः प्रियशतैरनुश्रुय मुग्धा
तामेव—शान्तमथवा किमतं परेण ॥

यथा वा— पत्युः पितेव स भवान् नलकूबरस्य
रम्भा स्नुषा धनपतेरिव सा तवापि ।
यत्त्वन्मदत्र हृदयात् तदेति कण्ठ
दोषस्तथापि यदि तत् स्मृतं एष छद् ॥

× × × ×

तथा हि—तामेव त्वं तथापि विदुःप्रमादितगर्भामनागम विस्मयां च धर्मपत्नीमत्याधीरिति
प्रथमश्लोके,

कामयमानायामपि स्नुषायाः कामतोऽपि यत्प्रथमं तन्महापातकेषु प्रकृत्यते, किमत्र पुनः
अकामयमानायाः शपन्त्याः कोशन्त्याश्च हृदयेनेति द्वितीयश्लोके — — |” Pp 179-180
These are clearly cases of Dhvani, not of Dhvani dominant, but dominated
by Alamkāra, Vācya-anatśāyi. That is, the former verse especially is Ākṣepa
alamkāra of the first variety in Bhāmaha and Ruṣyaka. The illustration in
Bhāmaha is .

अहं त्वा यदि नेक्ष्ये क्षणमप्युत्सुका तनः ।
इयदेवास्त्वतोऽप्येन किमुक्तेनाप्रियेण ते । K A II 69

Ruṣyaka illustrates with a verse of exactly the same nature as the first given
by Bhoja :

“— — मा नून—आः किमथवा हतगन्धितेन । p 116 N S Edn

Bhoja gives a similar verse in his Śabdālamkāra section as illustration for
the Alamkāra called Samvṛtti mudrā

संवृत्तिमुदा यथा—
मणिरत्नं प्रसेनस्य तच्चानर्थेन विष्णुना ।
लब्धं येनाथ योगेन तेन किं कीर्तितं व ॥

अत्र 'कथापि खलु पापानामलमश्रेयसे यतः'; ततः 'किं तेन वः कीर्तितेन' इति सामि-
प्रायसंज्ञितिरुत्तरात् इयं संज्ञिता मुद्रा । p. 146 S K. A.

Ratneśvara : "आस्ताम् इत्यादिबचनसंज्ञेयः संज्ञितः "

This is a case of purposeful suppression of a part of an expression and this "तेन किं कीर्तितेन वः" is of the same nature as the expressions "शान्तमधवा किमनः परेण" and "न तदेति कण्ठम्" in the two verses given by Bhoja as illustrations for Vākyaśeṣa. But these are not cases of dominating Dhvani but only cases having an element of Dhvani. Bhoja, however, does not want to call such cases of elliptic expressions where part of the expression is suppressed and the sentence is not complete as cases of Tātparya or Dhvani. They apply only to cases of full Vākyas, where a further meaning is implied. It is for cases of incomplete sentences that he postulates Vākyaśeṣa and Śrutarthāpatti.

तात्पर्यशक्तिर्हि प्रतीयमानार्थविषया तत्रैव प्रकाशते, यत्र वाक्यवाक्यार्थयोः परिपूर्णत्वं भवति ।

× × × अत्र तु परिपूर्णं वाक्ये नार्थः परिपूर्णं इति तात्पर्यशक्तिरवकाशः । ×

तस्मादर्थपत्त्या पूर्वं शब्द एव प्रत्येतव्यः । तस्मिन् प्रतिपन्ने तत् एव अर्थावगमोऽपि भविष्यतीति न तात्पर्यतः ध्रुयमाण एव शब्दः परिक्रेशनीयः । *Sr Pra Vol. II pp. 182-3.*

Abhinava also says that cases of Śrutarthāpatti where the Abhidhā itself has not yet rested, and wants some more ideas to explain itself, are different from cases of Dhvani which operates on full Vākyas, after the primary Abhidhā is at rest having delivered its meaning.

अत एव समाप्तायामेव अभिधायां सहृदयैरेव स द्वितीयोऽर्थः अप्रुथग्यत्नेन अवगम्यते ×

× × एतच्च सर्वोदाहरणेऽनुसृतव्यम् । 'पीनश्चो दिवा नास्ति' इत्यत्र अभिधैव अपर्य-
यसितेति मैव स्वार्थनिर्वाह्यम् अर्थान्तरं शब्दान्तरं वाक्यार्थानुमानस्य श्रुतार्थापत्तेर्वा
तार्किकमीमांसकयोः न ध्वनिप्रसङ्गः इत्यलं बहुना । *Locana p 115.*

APPENDIX II.

Bhoja notices some cases of what are instances of Dhvani while dealing with various kinds of Vivakṣā in Chapter VII (Vol. II. p. 27). Of these, the following deserve to be noticed here—

स्तुत्या निन्दाविवक्षा, निन्दया स्तुतिविवक्षा, विधिना निषेधविवक्षा and निषेधेन विधिविवक्षा । These are cases of Dhvani, where the exact opposite of what is intended to be conveyed is given as the expressed sense. These come under Bhoja's Pratiyamāna class. Bhoja ends the section with these general observations which would attribute Dhvani finally to the poet's power, as Bhaṭṭanāyaka said when he made it a part of the Kavivyaṭpāra. See Jayaratha, *Alaṅkāraśāstrīnī*, p 9 Bhoja says .

एवमित्यमनेकधा विवक्षा विप्रचते । तत्रैव लौकिकवादः—

अस्मिन्नपारे संसारे कविरैकः प्रजापतिः ।

यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥

अपि च— टिअमटिअं दीमइ अटिअपि जइ टिअं व पटिअइ ।

जइ संटिअं अ दीमइ मुहईण इमाओ पभईओ ॥ (*The Gauḍavakya, Gō*)

Sr Pra Vol. II p 21.

THE TEXT OF THE ŚRĠGĀRA PRAKĀŚA
BEARING ON DHVANI
(Vol II Madras MS Pp 31-42)
(from Chapter VII)

“यत्परः शब्दः स शब्दार्थ इति तात्पर्यम् । तच्च वाक्य एवोपपद्यते । पदमात्रेण अभिप्रायस्य प्रकाशयितुमशक्यत्वात् । तच्च वाक्यप्रतिपाद्य वस्तु विनश्य भवति अभिधीयमानम्, प्रतीयमानम्, ध्वनिरूपं च ।

यत्र यत् उपात्तशब्देषु मुख्यगौणीन्धनाभिः शब्दशक्तिभिः स्वमर्थमभिधाय उपरतव्यापारेषु आकाङ्क्षामन्विधियोग्यतादिभिः वाक्यार्थमार्धमभिधायते तत् अभिधीयमानं यथा गौणच्छ्रुतीति । वाक्यार्थावगतेरुत्तरकाल वाक्यार्थः उपपद्यमान अनुपपद्यमानो वा अर्थप्रकरणौचित्यादिमहकृतां (त) यत् प्रत्याययति तत् प्रतीयमानम्, यथा ‘विर मुद्स्व मा चास्य गृहे मुद्स्व’ इत्युक्ते ‘वरं विप भक्षित न पुनरस्य गृहे भुक्त्वा’ इति प्रतीयते ।

अर्थशब्दोपायाद् उपसर्जनोक्तस्यार्थः वाक्यार्थावगतेरनन्तरम् अनुनादरूपं प्रतिशब्द-रूपं वा (यत्) अभिप्रेत्ययति तत् ध्वनिरूपम् । तच्च न सार्वत्रिकम् । तथा हि निवृत्तेऽभिधाते कस्यचिदेव कास्यादि द्रव्यस्य अनुनाद जायते, कस्यचिदेव कन्दरादेः प्रतिशब्दः य- (त)था कस्यचिदेव वाक्यस्य प्रतीयमानमभिधीयमानवाक्यार्थप्रतीतेरनन्तर ध्वनिरपलभ्यत इति । निमित्तपक्षेपेन्युक्ते अश्लोर्निमित्तो-मिधीयते, देवी न भवतीति प्रतीयते रूपातिशय च ध्वनन्ति (ति) ।

अर्थपां प्रयोगः । तत्र अभिधीयमान चतुर्धा विधिरूप, निषेधरूपम्, विधिनियेधरूपम्, अविधि-निषेधरूपं च ।

(उदाहरणानि)

प्रतीयमानं पुनरनेकधा । कचिद्विधौ निषेधः—भम धाम्मिअ इत्यादि (गाथा- II 75)¹.

अत्र विध्वज्यो भ्रमेति विधिवाक्ये तत्र निकृष्टे गिहस्तप्रति, त्व च शुनोऽपि विभेधि, तस्मान् त्वया तस्मिन् गन्तव्यमिति निषेध प्रतीयते ।

कचिन्निषेधे विधिव्या—अत्ता एत्थ गिमज्झइ इत्यादि (गाथा- VII. 67.)

अत्र शय्याया मा निपत्स्यसीति निषेधवाक्ये इयं क्षधृगप्या इय मच्छप्या इति दिवाभ्युपलस्य रात्रां त्वया इह आगन्तव्य इति विधिः प्रतीयते ।

कचिद्विधौ विध्यन्तरं यथा—
बहलतमा हतरादे अय पउत्थो पइ पर मुण्णम ।
तह जेगज्जम अमअण जहा ण मे मुण्णिज्जामो (गाथा- IV 35)

[बहलतमा हतरात्रि अय प्रोषित पनि गृह शय्यम् ।
तथा जागृहि प्रतिवेशिन् न यथा वय मुप्यामहे ॥]
यत्र (अत्र) यथा वय न मुप्यामहे तथा जागृहीति विध्याभिधाने रात्रि अत्यन्तकारा, पनि प्रोषित, गृह शय्यम्, अत्यन्तमभवो मन्तारमामगच्छेति विध्यन्तरं प्रतीयते ।

1 The whole of this text giving the varieties of the Pratiyamāna is an elaboration of what Ānanda has given on pp 16-20 in ud. I The whole text of Bhoja, with the illustrations and comments is reproduced in his Kāryamāśāna by Hemacandra See Kāryamāśāna Pp 26-34

कचिन्निपेधे निपेधान्तरं यथा—

आसाइअं अण्णाएण जात्तिअं ताति एण बन्ध अ दिहि । (तत्तुइणवहुवातिइ)

उवरमसु वुमइ एहिं रत्तिवच्चइ गेहपईखेतम् ॥ ¹

अत्र गृहपतिज्ञेये दुष्टवृत्तिवारणपरे निपेधवाक्ये उपपत्तिवारणं निपेधान्तरं प्रतीयते ।

कचिद्धि(दवि)धिनिपेधे विधिर्यथा

मुहुएहि किं व पन्थिअ जइ हरति णि अणिअंवा । (णिअमणं णिअवाओ) ।

ओवाहेमि कस्म रणे गामो दूरे अहं एका ॥

[सधूरुः किमिव पान्थ यदि हरति विवसन नितम्बात् ।

आह्वयामि कस्य अरण्ये गामो दूरे अहं एका ॥] ²

अत्र विधিনিपेधयोरनभिधाने अहमेकाकिनी ग्रामो दूर इति विविक्तोपदेशान्तिम्बवामोऽपि मे हर इति विधिः प्रतीयते ।

कचिद्विधिनिपेधे निपेधो यथा—

जोविताया बलवती घनाशा दुर्वला मम ।

गच्छ वा तिष्ठ वा कान्त स्वावस्था तु निवेदिता ॥ काव्यादर्शे २-१३९ ।

अत्र गच्छ वा तिष्ठ वेत्यविधিনিपेधान् जोविताशा बलवती, घनाशा दुर्वला ममेति वचनात् तया विनाहं जीवितु न शक्नोमि इति उपक्षेपेण गमननिपेधः प्रतीयते ।

कचिद्विधिनिपेधयोः विध्यन्तरं यथा—

णिअददआदंसणुक्खित पडिअ अण्णेन वच्चसु पहेण ।

गहपदवहूआ दुअण्णिअवाउरा इह दअग्गामे ॥

See S. K. A. p. 593.

G. S. Telugu Recension, WEBER.

[निजदयितादर्शनेोत्तिष्ठपथिक अन्येन व्रज पथा ।

गृहपतिवधूः दुर्लभवापुरा इह हतग्रामे ॥

अत्र अन्येन पथा व्रज (जे) ति विधিনিपेधयोरभिधाने हे स्वकान्तामिरूपताविकन्यन पान्थ अपि(मि) रूप[क] इह ग्रामे भवतो गृहपतिमुता द्रष्टव्यरूपेति विध्यन्तरं प्रतीयते ।

कचित् विधিনিपेधयोः निपेधान्तरं यथा—

उच्चिणसु पडिअ कुमुमं मा धुन सेंहादिअं हलिअसुपे ।

एस अवगानविरगो ससुरेण सुओ बलअशदो ॥ ³

[उच्चिणु पतितं कुमुमं मा धुनीः जेफाटिकं हलिकानुपे ।

एष अवगानविरगः भसुरेण धुनो बलपशदः ॥]

1. Found in the Telugu Recension in WEBER's Edn. See S. K. A. p. 469, where also it is quoted. Its Chāyā is thus found there

आसादितमहातेन यावन् तावदेव मीहीगाम् ।

उपरम गृहभेदानीं रक्षते गृहपतिज्ञेयम् ॥

2. WEBER's Edn G. S. Telugu Recension, available also in *Vajjalaggam*. Bib. Ind. Edn II Gāthā 491

3. Vide p. 120 *Dharmyaloka* We find there विमर्षविरगो in the place अकमनविरगो of the Sr Pra in the third foot. The Gāthā is found in the Telugu Recension in WEBER's Edn. of the *Gāthā Saptaśati*.

अत्र यत्निं कुमुद उचिनु मा बुनीदि रोफादिमिति विधिनिषेधयोः अभिधाने, सवि, चर्यरम (स्ते) प्रसक्ते बलयगद्दो न कर्तव्य इति निषेधान्तरं प्रतीयते ।

क्वचिद्विधायनुमयं यथा—

सगिअ वच किमोरि वदि वयत्तेन वयमुमहि पंदि ।

भविहिनि विधयथानि विदिना दुस्सेण निम्मापिता ॥

[शनैरेव किशोरि बहु प्रयत्नेन व्यवस्थाम् पृष्ठतः ।

भक्ष्यसे विस्तृतमननि विधिना तु येन निर्मापिता ॥]

अत्र शनैरेवेति विध्यभिधाने हि न विधिर्नापि निषेधः । अपि तु वर्णनामात्रं प्रतीयते ।

क्वचिन्निषेधेऽनुमयं यथा—

देआ पसिअ गिवलमु इत्यादि (१ वन्यालोके उदाहृता गाथा, पृष्ठ २२) । अत्र निवर्तस्वेति निषेधाभिधानेऽपि न निषेधो नापि विधिः, अपि तु मुखेन्दुकाभिः (वर्णनामात्रं) प्रतीयते ।¹

क्वचिद्विधिनिषेधयोः अनुमयं यथा—

वच महाधि (धि) अ एहेइ—इत्यादि (ध्व-आ-पृष्ठ २२)

(अत्र सर्वत्र निश्चालरोदनानि भवन्तु) मा नवापि ता विना तानि जायन्तामिति विधिनिषेधयोः अभिधाने न विधिर्नापि निषेधः अपि तु कृतव्यलीकप्रयत्नमोपात्म्यमात्रं प्रतीयते ।

क्वचिद्विधिनिषेधे अनुमयं यथा—

गोलाणइए कच्छे चक्खन्तो राइआड पलाइ ।

उपड्ड मइडो खोक्खणइ पोह च पिटेइ ॥ (गाथा ० II. 71)

[गोदावरीनदीकच्छे चर्वयन् राजिकायाः पत्राणि ।

उत्पतति सर्कटः खोक्खणश्च करोति उदरं च ताडयति ।]²

अत्र न विधिर्नापि निषेधोऽभिधीयते; नापि अनयोः (प्रतीति अपि तु) धन्यः (स) केतुः (त) कुडु (ड) मे अभ्यागतः, भवान् न गत इति तद्वाच्यताति प्रतीयते ।

ध्वनिः

प्रतीयमानाभिधीयमानवाक्यार्थानाम् आनन्त्याद् ध्वनिरूपमप्यनेकप्रकारमेव । *विनिश्च द्विधा अर्थध्वनिः शब्दध्वनिश्च । तयोरर्थध्वनिः अनुनादध्वनिरूपः प्रतिशब्दध्वनिरूपश्च ।

तत्र योऽभिधीयमानवाक्यार्थानुस्यूतमेव कास्यानुनादरूपम् अर्थान्तरं (ध्वनति, स अनुनाद-ध्वनिरूपः) (स यथा)—‘ शिखरिणि क्व तु नाम कियच्चिरम् इत्यादि (Vide Dhvanyāloka, p 49)³

अत्र यथाश्रुतवाक्यार्थोऽभिधीयमानः विम्बफलारुणादर इत्युपलक्षणेन रागानिशाद्य प्रत्याययन् नाल्पपुण्यस्त्वदधरप्रतिनिधिमपि चुम्बतीति सादृशा वर्णनीयायाः स्वातुराग्रप्रकाशनं ध्वनति । एतच्च

1 Abhinava has some difference of opinion with other interpreters regarding the inner purport of this Gāthā Bhoja's interpretation seems to be straight, correct, intelligible and pertinent to the point in illustration

2. Hemacandra omits this Gāthā and gives here some other illustrative Gāthā and naturally his comments differ (K A p 33) After this, he also adds Ānanda's last instance “क्वचिद्वाच्याद् विभिन्नविषयत्वेन व्यवस्थापितः” with the illustration

“कस्य वा न भवति रोष etc”

3. Thus is Ānanda's Vivakṣitānyapaṇvācyadhvani.

कोऽस्य च निवद् अविच्छिन्नमेव ध्वनद् अनुनादरूपं प्रतीयत इति अनुनादध्वनिः । तथा—

ज्ञानार्थं वोऽस्तु कपालदाम जगतां पत्युर्वदीयां लिपिं
क्वापि क्वापि गणाः पठन्ति पदशो नातिप्रतिष्ठाधराम् ।
विश्वं स्वस्यति वक्ष्यति क्षितिम् अपामीशिष्यतेऽशिष्यते
नागैः रागिणु रंस्वतेऽस्वपति जगन्निर्वक्ष्यति यामिति ॥

अत्र गणाः कपाललिपिम् अप्रतिष्ठाधरां पदशः पठन्तीति वाच्यार्थोऽभिधीयमानः, तानि कपालानि
ब्रह्मादीनाम् इति प्रत्याययन् महाध्वो (ध्वो)¹ पसंहारे भगवतोऽनुपहतप्रभावस्य एकाकिनः भव (समय)-
स्थानम् इव (इति) ध्वनति । तत्र विश्वं स्वस्यतीत्यादि पदार्थो (धा) नुस्यूतमेव (अनुनादरू) पम्
निरुध्यते इति अनुनादध्वनिः । एवम्—

अण्यत्त वच बालभ मज्जन्ति किं प्रलोएति एअं ।

र (रे) जायामीहभाणु (णं) तुहंपिणहोइ (तुहं तीत्य विअ ण होइ)² ॥

[अन्यत्र व्रज बालक मज्जन्ती किं प्रलोकस्येवम् ।

भो जायामीहकाणां युष्माक तीर्थमेव न भनति ॥]

अत्र किं मां मज्जन्तीं प्रलोकयति अन्यत्र व्रज, चेदं जायामीहकाणां तीर्थमित्यभिधीयमानः जाया-
यास्त्वं विगोपि तेन मां न कामयसे इत्युपालम्भार्थं प्रत्याययन् [अ] स्नेहं विना युवतीनां इष्ट्या-
यितं भवतीति ध्वनति । तच्च तस्या अनुनादार्थवानि (धांनुस्यूत) मेव अनुनादरूपं ध्वनतीत्यनुनाद-
ध्वनिः । एवं अत्र एव गिमवद् इत्यादि वाक्ये निषेध (धे) विधिः प्रतीयमानः कदाचिदयमन्धकारे
मद्भ्रान्त्या ध्रुवं प्रति यायाद् इति उल्लेखमाणाया, स्थलितप्रतिविधानरूपं रात्र्यन्धपदामिधानमपि
नयकत्याः वैदग्ध्यं ध्वनति । तच्चाभिधीयमानप्रतीयमानयोः अनुस्यूतमेव प्रतीयत इति अनुनाद-
ध्वनिः । तथा—“महुएहि किं व पंथअ” इत्यादी अविधिनियेधे विधिः प्रतीयमानः महुकापचायि
कायाः प्रार्थनावैदग्ध्यं ध्वनति । तच्च प्रतीयमानार्थानुस्यूतमेव अनुनादमिह (मिव) उपलभ्यत इति
अनुनादध्वनिः । अपि च “उच्चिणुमु पाडिअकुमुमं मा धुण मेहालिअं” इत्यादि वाक्ये विधिनियेधयोः
नियेधः प्रतीयमानः, स्थलितगोपनेषु सखीवैदग्ध्यं ध्वनति । स च शेषालिकापुष्पापचयव्याजेन
पथाद्वयमुपागताया, हालिकस्तुपायाः तत्रागतेन उपपत्तिना सह प्रवृत्ते चौर्यरतकलहे कुब्जान्तरितस्व-
गुराकार्ष्यमानमनोहरवलयशब्दप्रतिषेधपरतया प्रवर्तमानः स्तुपस्तुस्यूतमेव शेषालिकाशान्तावधूतं सव-
लयकरावधूतं च कास्यध्वनिरूपेण अनुनादो ध्वनिं प्रतिपादयन् अनुनादध्वनिव्यपदेशमासादयतीति ।

प्रतिशब्दध्वनिः

यः पुनरभिधीयमानवाक्यार्थात् पृथग्भूत इव गुहादिप्रतिशब्दानुस्यूतमर्थान्तरं प्रत्याययन्
प्रतिध्वनति स प्रतिशब्दध्वनिः³ । यथा “लावण्यमिन्धुरपरैव हि केयमत्र” इत्यादि (ध्वन्या ० पृष्ठ-
२०५) (यथा गुहा) यां पैरुपादिशब्दानां प्रतिशब्दा जायन्ते, ते च ध्वनिं जनयन्तः उपलभ्यन्ते
एव लावण्यमिन्धुरित्वेतिस्मिन् पदार्थे उत्पलादिशब्दानां यथा स्तोपमेवलोचनस्यार्थप्रतिशब्दा जायन्ते
ते च अर्थान्तरध्वनिं जनयन्तः उपलभ्यन्ते । तत्रेह च यथाधूयमाणानामुत्पलादीनामर्थं अभिधी-

1 For the correct word महाध्वोपसहार see Bhoja's Śaiva Treatise, *Tattva Prakāśa* V 7 and 8

2 See *Dhvanyāloka* P 156

3. This is Ānanda's *Avivakṣitavācya*dhvani.

यमानः तस्य सोचनाद्यर्थः सह गादस्य प्रत्याययन् वर्णनीयायाः चारुत्वोक्तप्रतीतिं ध्वनति । सा तन-
पृथगिव उपलभ्यमाना प्रतिशब्दध्वनिः । तथा—

एष्य्या बहवः पुत्रा यद्येनोऽपि गयो मजेत् ।

यजेत वाऽश्वमेधेन नीलं वा वृषमुन्यजेत् ॥ (मनु०)

अत्र बहवः पुत्रा एष्य्या इति वाक्यार्थोऽभिधीयमानः पुत्रं पितृप्रीतये प्रथमगमनादय-
क्तन्या इति प्रत्याययन् पितृणां कामपूरेण परमपुरुषार्थ इति ध्वनति । स च पितृव्यपदेऽपरतया
प्रत्यु पुत्रोद्देशरूपेण तत्प्रवृत्तिषु प्रतिशब्दायमानः पृथगिव उपलभ्यत इति प्रतिशब्दध्वनिः । एवम्—

“कस्म न होइ रोगो—” (See *Dhvanyāloka*, p 23)

अत्र मन्वुपालम्भार्थोऽभिधीयमानः पत्यु ईष्योपशान्तये भ्रमरेण अस्या अथर सखित-नोप-
पत्तिना इति प्रत्याययन् स्तालितगोपनेषु सखीवैदग्ध्यं ध्वनति । स च अन्योपदेशपरत्वेन प्रवृत्त
अन्यस्य चेतसि प्रतिफलित इति प्रतिशब्दध्वनिः । एव “भम धम्मिअ वीसल्यो”
(Vide above)

इत्यादिवाक्ये विर्या निषेध-प्रतीयमानः तस्या नदीकुप्रके [न] केनचित् मह सकेतार्थं ध्वनति ।
न वाक्यार्थान् पृथगिव उपलभ्यमान प्रतिशब्दध्वनिः । “आसाइअ अण्णाएण जतिअ” इत्यसि-
वाक्ये वृत्तिवारणपरः निषेध उपपत्तिनिवारण प्रत्याययन् प्रयोक्तुः वैदग्ध्यं ध्वनति । स चाग्या-
भिधानेन अन्यमभिदधत् ततः पृथगिव उपलभ्यमानः प्रतिशब्दध्वनिः । एव “गोलाणइरुच्छं वक्तवन्ता-
राइआइ पत्ताइ” (गा रा II 71) इत्यपि प्रतिशब्दध्वनिरिति ।

शब्दध्वनिः

एव शब्दध्वनिरपि द्विधैव । तत्र अनुवादरूपो यथा—

भक्तिप्रदाय दातु मुकुलपुटकुटीछोटरबोडलीना
लक्ष्मीमात्रकामा इव कमलवनोद्घाटन कुर्वते ये ।

कालाकारान्यकाराननपतितजगन्माध्वमध्वसरुल्या
कल्याण वः क्रियासु किसलयरुचयस्ते करा भास्करस्य ॥ (मयूर. सू श १.)

अत्र भास्करकरा करवाण व क्रियासु इति वाक्यार्थः । करशब्दशक्तिस्वाभाव्यात् किसलय-
रुचय इत्यादिमस्तत्तुल्यविशेषणयोगाच्च हस्तेषु अनुनाद जनयन् भगवतः तेजोरूपता पुष्परूपता च ध्वनति ।
तदुभयमपि तदनुस्यूतमेवैव निरूपयत इति अनुनादध्वनिः । एवम्—

गर्भेष्वम्भोरुहाणा शिखरिषु च शिलाश्रेषु तुल्य पतन्-
प्रारम्भे वासरस्य व्युपरतिसमये वैरूप्यपास्तधैव ।

निपयार्थं प्रवृत्ता त्रिभुवनभवनप्रात्रणे पान्तु युष्मान्
ऊष्माण सन्ताताध्वप्रमज्जमिव भृश बिभ्रतो ब्रध्नपादा ॥ (मयूर सू श ३)

अत्र पादशब्दस्वाभाव्यात् सर्वमपि योजनीयम् । इयास्तु विशेषः । पूर्वत्र सप्तम्यद्वारेण, इह तु
वैधर्म्यद्वारेणेति । अत्र च प्रतिशब्दध्वनिर्विधया—

दत्तानन्दा प्रजाना समुक्षितममयाकृष्टसृष्टं पयोभि
पूर्वाङ्गे विप्रकीर्णा क्षिशिक्षि क्षिरमन्यदि संहारभाजः ।

दीप्ताशो दीर्घदु राप्रभवभवमयोदन्वदुत्तरनावो
गावो व. पावनाना परमपरिमिता प्रीतिमुत्पादयन्तु ॥ (मयूर सू श ९)

अत्र दीप्तांशोर्गावो रमयः स्तूयमानाः (गो)दादशक्तिस्वाभाव्यान् तुल्यविशेषणयोगाच्च
धेनुषु प्रतिशब्द जनयन्त्यः तास्वपि विशिष्टं माहात्म्यशेषं प्रतिध्वनति (न्ति) । एवम्—

मौल्यशुर्विजिह्वधुतिजडरसन विभितप्राणवृत्ति

स्वव्यापाराक्षमत्वक् परिमुपितमनः श्रासमात्रावशेषम् ।

विद्यस्तात्रं पतित्वा स्वपदपहरतादभियं षोऽर्कजन्मा

कालव्यालवलीड जगदगदश्चोत्थापयन् प्राक्प्रतापः ॥ (मयूर. सू. श. ३१)

अत्र अर्कजन्मा प्राक्प्रतापः कालव्यालवलीडं जगन् उत्पापयन् अभियं वः अपहरतादिति वाक्यार्थः । अर्कश्च दशक्तिस्वाभाव्यान् तुल्यक्रमेणियापददियोगाच्च अर्कवृक्षजन्मा अगदः कालव्याल-
दष्टमपि उत्पापयतीति प्रत्यापयन् अर्कां विपन्नानां श्रेष्ठ इति प्रतिशब्दरूपं ध्वनिं उत्पापयति
इति । एवं अन्येऽपि महाकविप्रयोगेषु ध्वनिविशेषा गवेषणीयाः । यदुक्तम्—“ताम्यर्यमेव वचति ध्वनिरेव
काव्ये” इत्यादि । कः पुनः काव्यवचनोः ध्वनितात्पर्ययोः विशेषः ? ननुक्तं पुरस्तात् (पूर्वाध्यायान्ते)—

यद्वक् वचः शास्त्रे लोके च वच एव तत् ।^१

वक् यदर्थवादादौ तस्य काव्यमिति स्मृतिः ॥

यदभिप्रायसर्वस्वं वक्तुर्वाक्यात् प्रतीयते ।

तात्पर्यमर्थधर्मस्तत् शब्दधर्मः पुनर्ध्वनिः ॥

सौभाग्यमिव तात्पर्यमान्तरो गुण इष्यते ।

वाग्देवताया लावण्यमिव बाह्यस्तयोर्ध्वनिः ॥

अदूरविप्रकर्षात्तु द्वयेन द्वयमुच्यते ।

यथा सुरभिर्वशाखा मधुमाधवसंज्ञया ॥

II

Chap VI. Śr Pra Pp 425-7

(Thus is found earlier, in chap VI and considers the nature of Dhvani
from the point of view of Sphoṭa Philosophy)

“ननु च अभिधीयमानतेव प्रतीयमानतापि वाक्यार्थधर्मो विद्यते । यथोच्यते—

प्रतीयमान पुनरन्यदेव वस्तुवस्ति वाणीषु महाकवीनाम् ।

यस्तु प्रसिद्धव्यवहारिकं विभाति लावण्यमिवाङ्गनाम् ॥ (ध्व आ. १. ४.)

तस्य च वाक्यार्थभावनोत्तरकालमवगतेः अस्यासपक्षे विवर्तपक्षे वा कथमिव उपपत्तिर्भवति ?
उच्यते—विपरिणामाद् भविष्यति । वस्तुतोऽपि अवस्थान्तरगमनं विपरिणामः । तत्र यथा मृदादयो
घटादिरूपेण, क्षीरादयो दध्यादिरूपेण, चैत्रादयो युवादिरूपेण विपरिणमन्ते तथेदं शब्दब्रह्मापि अविद्यो-
पाधेः तेन तेन अर्थरूपेण तथा तथा विपरिणमते । तथा—“सन्ति मे पश्य पुत्राः, मातरं पितरं शुभ्र-
पितवानास्मि, योऽहं युवा इमिडदेशे इमिडकन्याभिस्मह अवसम्, सोऽहमिदानीं पथिमे वयसि गङ्गातीरे
नृपधरामि” इति । अत्र च शब्दार्थयोः पृथगवभासाद् वाक्यार्थस्य अभिधीयमानत्वायां प्रतीयमान-

1. Ratneśvara quotes this verse in his commentary on Bhoja's S. K. A. I. 43.
p. 30 He reads the 2nd line differently, with Anurāga for Arthavāda and Śruti for
smṛti. वक् यदनुरागादौ तत्र काव्यमिति श्रुतिः ।

अत्रोच्यते—यत्र शब्दः स्वार्थमभिधातुः अर्थान्तरमवगमयति तत्र यत्तस्य स्वार्थाभिधायित्वं, यच्च तदर्थान्तरावगमहेतुत्वम्, तयोर्विशेषो विशेषो वा ? न तावद्विशेषः । यस्मात् तौ द्वौ व्यापारौ भिन्न-विषयौ भिन्नस्यौ च प्रतीयन्ते एव । तच्च हि—वाचकवत्तद्वगः व्यापारः शब्दस्य स्वार्थविषयः गमकत्व-लक्षणस्त्वर्थान्तरविषयः । ततः स्वपरव्यापारो वाच्यगम्ययोरपहोतुमशक्यः । एकस्य सम्बन्धित्वेन प्रतीतेरपरस्य सम्बन्धिसम्बन्धित्वेन । वाच्यो ह्यर्थः साक्षाच्छब्दस्य सम्बन्धो तदितरस्य भिद्येयसामर्थ्या-क्षितः सम्बन्धिसम्बन्धी । यदि च स्वसम्बन्धित्वं साक्षात्तस्य स्यात् तदर्थान्तरव्यवहार एव न स्यात् । तस्माद् विषयभेदस्तावत् तयोर्व्यापारयोः सुप्रसिद्धः । रूपभेदोऽपि प्रसिद्ध एव । न हि यथाभिधानशक्तिः यथावगमनशक्तिः । अवाचकस्यापि गीतशब्दादेः रसादिलक्षणावगमनदर्शनात् । अशब्दस्यापि चेष्टादेः अर्थविशेषप्रकाशनप्रसिद्धः । तथा हि “मोडायोगान्नतवादनया”—इत्यादिश्लोके चेष्टाविशेषः सु-कविनामप्रकाशनहेतुः प्रदर्शित एव । तस्माद् भिन्नविषयत्वाद् भिन्नरूपत्वाच्च स्वार्थाभिधायित्वमर्थान्-तरावगमहेतुत्वं च शब्दस्यैव यत्, तयोः स्पष्ट एव भेदः । विशेषधेतुः¹, न तर्हि इदानीं ‘अवगमनी-यस्य अभिद्येयसामर्थ्याक्षितस्य वाच्यत्वव्यपदेश्यता । शब्दव्यापारगोचरत्वं तु तस्य अस्माभिरप्यत-प्य । तत्तु व्यवहृत्येनैव । न वाच्यत्वेन । प्रतिद्रोभिधानान्तरसम्बन्धयोग्यत्वेन च तस्यार्थान्तरस्य च प्रतीतेः² अद्यान्तरेण स्वार्थाभिधायिना यद्विपर्ययकरणं, तत्र प्रज्ञानोक्तिरेव युक्ता ।

न च पदार्थवाक्यार्थन्यायो वाच्यव्यङ्ग्ययोः । यतः पदार्थप्रतीतिरमर्त्यवेति³ कैश्चिद्विद्वद्भिरास्थि-तम् । यैरप्यसत्यत्वमस्या नाभ्युपेयते तर्वावयवार्थपदार्थयोः षटतदुपादानकारणन्यायोऽभ्युपगन्तव्यः, यथा हि षटे निष्पन्नं तदुपादानकारणानां न पृथगुपलम्भः, तथैव चान्ये तदर्थं वा प्रतीते पदतदर्थानाम् । तेषां तदा विभक्तनयोपलम्भे वाक्यार्थबुद्धिरेव दूरीमयेत् । न त्वेष वाच्यव्यङ्ग्ययोन्यायः । न हि व्यङ्ग्ये प्रती-यमाने वाच्यबुद्धिदूरीभवति । वाक्यावभासाविनाभावेन तस्य प्रज्ञासनात् । तस्मात् षट्प्रदीपन्याय-स्तयोः । यथैव हि प्रदीपद्वारेण षट्प्रतीतिानुसन्धयां न प्रदीपप्रकाशो निवर्तते, तस्मात् व्यङ्ग्यप्रतीती वाक्यावभासः । यत्तु प्रथमोद्योते “यथापदार्थद्वारेण”—इत्यायुक्तं तदुपायत्वसाम्यमात्रस्य विवक्षया । नन्वेव युगपदर्थद्वयोक्तित्वं वा वाक्यस्य शक्तम् । तद्वत्त्वे च वाक्यतैव विषयते । तस्या ऐकान्त्यलक्षणत्वात् । नैव दोषः । गुणप्रधानभावेन तयोर्व्यवस्थानात् । व्यङ्ग्यस्य हि क्वचित् प्राधान्यं, वाच्यस्य उपसर्जनभावः, क्वचित् वाच्यस्य प्राधान्यमपरस्य च गुणभावः । तत्र व्यङ्ग्यप्राधान्यं ध्वनिरित्युक्तमेव । वाच्यप्राधान्यं तु प्रहारान्तरं निर्दिश्यते । तस्मात् स्थितमेतत्—व्यङ्ग्यपरत्वेऽपि वाच्यस्य न व्यङ्ग्यस्य अभिद्येयत्वम्, अपि तु व्यङ्ग्यत्वमेव । किञ्च व्यङ्ग्यस्य प्राधान्येन अविवक्षाया वाच्यत्वं तावद्भवद्भिः नाभ्युपगन्त-व्यम् । अन्तरत्वात् शब्दस्य । तदस्ति तावत् व्यङ्ग्यः शब्दानां कश्चिद्विषय इति यत्रापि तस्य प्राधान्यं तत्रापि किमिति तस्य स्वरूपमपहृत्यते । एव तावद् वाचकत्वान् अन्यदेव व्यञ्जकत्वम् ।

इत्थं वाचकत्वाद् व्यञ्जकत्वस्य अन्यत्वं, यद्वाचकत्वं शब्देकाधयमितरतु शब्दप्रथमार्थाधय च । शब्दार्थयोः द्वयोरपि व्यञ्जकत्वस्य प्रतिपादितत्वात् ॥

*The Daśarūpaka and the Daśarūpakāvaloka
on Dhvani and Tātparya (Ch IV. Pp 119-121)*

[The text as printed in the Nirmayasagar Edn has numerous mistakes. A purified text, with the corrections made by Professor Mm S. KUPPUSWAMI SASTRI, is given here. The readings found in the printed text are given in the footnotes.]

1. अर्थविशेष
2. Full stop.
3. चेष्टा
4. अवगमनस्य.
5. Full stop.
6. अस्त्येवेति.

नापि वाक्यार्थत्व व्यङ्ग्यस्य तृतीयकक्षाविषयत्वान् । तथा हि—‘भ्रम धार्मिक’ इत्यादी पदार्थ-
विषयान्निधालक्षणप्रथमकक्षातिव्रान्तक्रियावत्कृतसंमर्गात्मकविधिविषयवाक्यार्थकक्षातिक्रान्ततृतीयकक्षाका-
न्तो निषेधात्मा व्यङ्ग्यलक्षणोऽर्थः व्यञ्जकशक्त्यधीनः स्फुटमेवावभासते । अतो नामो वाक्यार्थः ।
ननु च तृतीयकक्षाविषयत्वमभ्युपगम्यपदार्थतात्पर्येषु ‘विष भुक्त्व’ इत्यादिवाक्येषु निषेधार्थविषयेषु
प्रतीयत एव वाक्यार्थः¹; न चात्र व्यञ्जकत्ववादिनापि वाक्यार्थत्व नेष्यते, तात्पर्यादनन्यत्वाद्² ध्वनेः ।
तत्र;³ स्वार्थस्य द्वितीयकक्षायामविभ्रान्तस्य तृतीयकक्षाभावात्⁴ सैव निषेधकक्षा तत्र द्वितीयकक्षा, विधौ
क्रियाकारकसंसर्गानुपपत्तेः; प्रकरणात् पितरि वक्तारि पुत्रस्य विषमक्षणनियोगाभावात् । रसवद्वाक्येषु च
विभावप्रतिपत्तिलक्षणद्वितीयकक्षाया रसानवगमात् ।

तदुक्तम्—

‘अप्रतिष्ठमविभ्रान्त स्वार्थे यत्परस्तामिदम् ।

वाक्य विगाहते तत्र न्याय्या तत्परतस्य सा ॥

यत्र तु स्वार्थविभ्रान्त प्रतिष्ठा तावदागतम् ।

तत्प्रमर्शति तत्र स्यात् सर्वत्र ध्वनिना स्थिति ॥’

× × × ×

अत्रोच्यते—

पाद्या प्रकरणादिभ्यो बुद्धिस्था वा यथा क्रिया ।

वाक्यार्थ कारकैर्युक्तः स्थायीभावस्तथेतरः ॥ (D. R.)

यथा लौकिकवाक्येषु भूयमाणवियेषु ‘गामभ्याज’ इत्यादिषु अभ्युपगम्यक्रियेषु च ‘द्वार द्वारम्’
इत्यादिषु स्वशब्दोपादानात् प्रकरणादिवशाद् बुद्धिमन्निवेशिनी विर्यव कारकोपचिता वाक्यार्थ, तथा
काव्येष्वपि स्वशब्दोपादानात् कचित् ‘प्रीत्ये नवोटा प्रिया’ इत्येवमर्था, कश्चि प्रकरणादिवशान् नियत-
विहित⁵ विभावाद्यविनाभावाद्वा साक्षाद्भावकृतेषु विपनिवर्तमान. रत्यादि. स्थायी स्वस्वविभावाभाव-
व्यभिचारिभिः तत्तच्छब्दोपनीतैः सस्कारपरम्परया परा⁶ प्राङ्गिमान्नीयमानः रत्यादिवाक्यार्थः । न चापदा-
र्थस्य वाक्यार्थत्वं नास्तीति वाच्यम् । कार्यपर्यवसायित्वात् तात्पर्यशक्तेः । तथा हि पौरुषेयमपौरुषेय
वाक्य सर्वं कार्यपरम्⁷, अतत्परत्वेऽनुपादितत्वाद्, उन्मत्तादिवारस्यवत्⁸ काव्यशब्दानां च अन्वयव्यतिरे-
काभ्या निरतिशयमुत्तात्सवादव्यतिरेकेण प्रतिपाद्यप्रतिपादकयोः प्रवृत्तिविषययोः प्रयोजनान्तरानुपलब्धे-
स्वादोद्भूतिरेव⁹ कार्यत्वेन अवधार्यते । तदुद्भूतिनिमित्तत्वं च विभावादिसमष्टस्य स्थायिन एव अवगम्यते ।
अतो वाक्यस्याभिधानशक्तिः तेन तेन रसेनाकृष्यमाणा तत्तत्स्वादा¹⁰पेक्षितावान्तरविभावादिप्रतिपादन-
द्वारा स्वपर्यवसायिनामानीयते । तदेतद् विभावादयः पदार्थस्थानीया, तन्मष्ट्यो रत्यादिवाक्यार्थ
तदेतत् काव्यवाक्यम्, यदीया¹¹ तावमिमी पदार्थवाक्यार्थः । न चैव सति गीतादिवद् वाच्यवाचकभावा-
नुपयोगः¹² विशिष्टविभावादिसमष्टीविदुषामेव तथाविधरत्यादिभावनावतमेव स्वादोद्भूतः¹³ । तदनेन

1 वाक्यार्थ. 2 अन्यत्वात् 3 तत्र 4 The full stop here is wrong and
the sentence ends only with the word द्वितीयकक्षा । 5 अनिहित 6 पर
7 Full stop. 8 No Full stop 9 रसानन्द. 10 स्वार्थ. 11 यदीय.
12 Full stop 13 No full stop.

अतिप्रमत्तोऽपि निरस्तः । इदं च वाक्यार्थेनिरूपणे परिकल्पिताभिधादिशक्तिवशेनैव समास्तवाक्यार्थावगमे शक्यन्तरपरिरूपन प्रयोगः । यद्वोचाम काव्यनिर्णय—

‘तात्पर्यान्तिरेकाच्च व्यञ्जकत्वस्य, न ध्वनिः ।
किमुक्तं स्यादधुनार्थतात्पर्येऽन्योक्तिरूपिणि ॥
‘विं भक्षय’ वाक्ये यच्चैवं पितृमुतादिषु ।
‘प्रयुज्यते’ प्रधानत्वाद् ध्वनित्वं केन वार्यते ॥
ध्वनिश्चेत्स्वार्थविभ्रान्तं वाक्यमर्थान्तराश्रयम् ।
तत्परत्वं त्वविभ्रान्ती; तन्न, विभ्रान्त्यसम्भवात् ॥
एतावत्येव विभ्रान्तिस्तात्पर्यस्येति किंकृतम्³ ।
यावन्कार्यप्रसारित्वात् तात्पर्यं न तुल्यतम् ॥
अत्र धार्मिक विभ्रध्वम् इति भ्रमिहृतास्पदम्⁴ ।
निव्यावृत्ति कथं वाक्यं निषेधमुपमर्पति ॥
प्रतिपाद्यस्य विभ्रान्तिरपेक्षापूरणायादि ।
वक्तुर्विवक्षिताप्राप्तेः⁵ अविभ्रान्तिर्न वा कथम् ॥
पैरुपेयस्य वाक्यस्य विवक्षापरतन्त्रता⁶ ।
यत्रभिप्रेततात्पर्यम् अतः काव्यस्य युज्यते ॥’ इति

अतो न रसादीनां काव्येन सह व्यङ्ग्यव्यञ्जकभावः । किं तर्हि ? भाव्यभावकत्वमन्वयः । काव्यं हि भावकम्, भाव्या रसादयः । ते हि स्वतोऽ⁷भवन्त एव भावकेषु विशिष्टविभावादिमता काव्येन भाव्यन्ते⁸ । न चान्यत्र शब्दान्तरेषु भाव्यभावकलक्षणमन्वयाभावात् काव्यशब्देऽपि तथा भाव्यमिति वाच्यम् । भावसाक्य्यापादिभिः तथाक्रीकृतत्वात् । किञ्च मा चान्यत्र तथास्तु⁹; अन्यव्यतिरेकाभ्यामिह तथावगमात् ।

तदुक्तम्—(N.S VII 4)

‘भावाभिनयमम्बुद्वान् भावयन्ति रमानिमान् ।
यस्मात्तास्मादमी भावाः विज्ञेया नाट्ययोक्तृभिः ॥’

इति । कथं पुनरगहीनमम्बुधेभ्यः पदेभ्यः स्थाव्यादिप्रतिपत्तिरिति चेत् लोके तथाविधचेष्टायुक्त-
लोपुमादिषु रत्याद्यविनाभावदर्शनात् इहापि तथोपनिबन्धे सति रत्याद्यविनाभूतचेष्टादिप्रतिपादकमब्ध-
णाद् अभिधेयाविनाभावेन¹⁰ लाक्षणिकी रत्यादिप्रतीतिः । यथा च काव्यार्थस्य रसभावकत्वं तथा अग्रे
वक्ष्यामः ॥’

1. पूर्वो यच्चैवं पितृमुतादिषु । 2. प्रयुज्यते. 3 किं कृतम् । 4. आस्पदे ।
- 5 विवक्षितप्राप्तेः 6 विवक्षा परतन्त्रता. 7 भवन्तः 8 No full stop.
- 9 No stop. 10 अभिधेया विनाभावेन.

CHAPTER XIII

BHOJA AND AUCITYA

This important concept of Aucitya, Bhoja does not deal with anywhere separately. As a chief topic in Poetics, it is not mentioned at all by Bhoja. But Bhoja is not absolutely silent on this concept. Aucitya occurs here and there, underlying many other ideas in Bhoja.

It has been pointed out in my article on Aucitya in the *Journal of the Madras University*,¹ that, long before Poetics began to talk of Aucitya, its related Tantra of Vyākaraṇa was mentioning Aucitya as one of the conditions determining the definite import of a word of many meanings in a given context. Bhartṛhari mentions Aucitya as one of the śabda-artha-pravibhājakas in II 316, in his *Vākya-padīya*. In this same connection, Bhoja also mentions Aucitya while treating of Vivakṣā in the seventh chapter of the *Śr. Pra* (Vol. II, p. 30), and this same Aucitya as a determinant of the sense of a word occurs again in chapter xxv of the *Śr. Pra* (Vol. IV p. 463).

In chapter vi of the *Śr. Pra*, Bhoja calls his *magnum opus*, this *Śr. Pra*, by the name SĀHITYA-PRAKĀŚA and says that among other things, Aucitya is herein inculcated.

“एतस्मिन् शृङ्गारप्रकाशे सुप्रकाशमेव अशेषशास्त्रार्थसुवदुपनिषदाम् अखिलदृष्टावाच्य-
औचित्य-कल्पनारहस्यानां च सन्निवेशो दृश्यते।” Vol II Mad. Ms. p. 430

Thus, however, has to be taken in a general sense that one of the fruits a reader of the *Śr. Pra* will reap is acquisition of a sense of Aucitya. That any work, especially Literature, Poetry and Literary Criticism, must inculcate

In Poetics proper, Bhoja does speak of Aucitya more than once. He realises that it is a vast and elastic principle and that it pertains to every part of a work of art. There are the main and major Aucityas of Rasa and Itivṛtta as also the subsidiary and minor ones of Guṇas, Alamkāras, Riti, metre etc.

(1) We first sight Aucitya in Bhoja in his Doṣa prakaraṇa, in his Vākya-doṣa called ‘Apada’. ‘Apada’ is the use of inappropriate vocabulary. The appropriateness or otherwise is tested by a reference to the nature of the characters who speak. A Grāmya speaker must be made to talk as he does in life, using rustic or vulgar expressions, whereas a refined urban character must be made to use a refined language. This is an emphasis on one kind of Aucitya. See Doṣa-section for detailed treatment of ‘Apada’. See S. K. A. I. pp. 19-20.

1. Vide my paper on the History of Aucitya in the *Journal of the Madras University*, Vol. VI No. 1 and Vol. VII No. 1.

Aristotle speaks of this Aucitya of Pada, the use of appropriate vocabulary, in his Rhetoric. He says; "If then one expresses himself in the language appropriate to the habit, he will produce the effect of being characteristic: for, a rustic and a man of education will express themselves neither in the *same words*, nor in the *same manner*." (Vide my paper on Loka Dharmā, JOR., Madras, Vol VIII. p 71. Compare also Rājaśekhara, K. M. pp 30-31).

(2) In the Vāk्यārthadoṣa called Virasa, borrowed from Rudraṭa. Bhoja speaks of Aprastutarasa, which is a variety of Rasa-anaucitya S K Ā I. 50 p 35. Ratneśvara quotes here Ānanda's verse on Aucitya and and Anaucitya—"Anaucityād ṛte nānyad etc." Ratneśvara also points out that the following three Doṣas, Hīna, Adhika and Asaḍṛśa Upamās are all varieties of Anaucitya.

(3) The Doṣa called Viruddha, Loka-viruddha, Kālaviruddha etc, (S.K.Ā. I. 54-57, pp. 38-42) is also based on Aucitya. It is only a more definite and particularised name for Anaucitya of various kinds in Vastu or Artha. While explaining in I 56 'Anumāna virodha', Bhoja mentions Aucitya and its breach—Aucitya-viruddha.

युक्ति-औचित्य-प्रतिज्ञादिकृतो यस्त्विह कश्चन ।
अनुमानविरोधस्त कविमुख्यैर्निगद्यते ॥ I 56.

and he illustrates Aucitya-viruddha thus .

औचित्यविरुद्धं यथा—
(छाया)

पद्मशुभेनरीयेण पामरः पामर्याः प्रोज्झति ।
अतिगुरुकुरकुम्भोभरेण स्वेदार्द्रिणं यदनम् ॥

अत्र पामरस्य पद्मशुभेनरीयाभरण-अनौचित्याद् औचित्यविरुद्धमिदम् । ”
S K Ā. I p 40

“किन्तु पामरौचित्यप्रतिसन्धाने पद्मशुभावगुण्डनमनुचितम् । विदग्धनेपथ्यपरिप्रज्ञादिनागर-वृत्तापरिचय एव पामरत्वम् । ” Ratneśvara on the above.

This case of Artha-aucitya-anaucitya is plain; how can a Pāmara be described as dressed in a Nāgaraka's dress of silk?

(4) A similar instance of Artha-aucitya-anaucitya is met with in Bhoja's Śabda-guna, Bhāvikā, where an elder, out of the overpowering feeling in him, goes to the extent of bowing at the feet of a youngster S. K. Ā. I p 58

“अत्र हर्षवशात् अनौचित्येनापि 'वन्देऽथवा करणपुष्पवद्वयम्' इत्यादीनाम् उक्त्यान् भाविकत्वम् । ”

Here a case of Anaucitya becomes a Guna or Aucitya, according to the larger implications of the principle of Aucitya. The larger Aucitya herein involved, which makes Aucitya out of Anaucitya, is an instance of Rasāveśa and Rasa-aucitya.

(5) 'And the above mentioned Aucitya which converts Doṣas into Gunas is the very basis of the last section of the Guna-prākaraṇa of Bhoja, the Vaiśeṣika-guṇas or Doṣa-guṇas, Doṣas which turn into Gunas under certain circumstances (Vide my paper on Aucitya above referred to) S. K. A. pp. 74-120. See especially p. 118. Bhoja explicitly states the principle of Aucitya converting certain cases of Anaucitya into Aucitya.

“अत्र स्त्रीत्वाद् आचित्यविरोधेऽपि तत्समयोचितत्वात् गुणत्वम् ।”

Aucitya in Bhoja's Alamkāra Section

(6) (a) Above was noticed under the Pada-doṣa called Apada, a kind of Aucitya of language, the Aucitya of appropriate vocabulary. Bhoja opens his Śabdālamkāras with an Alamkāra called Jāti. What is Jāti? And how is it Alamkāra, and a Śabda-alamkāra? Jāti is the various kinds of language, Sanskrit, the various Prākṛts and Apabhraṃśa. Though Language, by itself, is not an Alamkāra, the proper choice of the language suited to the theme etc., is an Alamkāra, for, this is a feature of beauty in Kāvya. This is Bhāṣā-Aucitya. Certain things are well said when expressed in Sanskrit, certain others in Prākṛt. Says Bhoja

संस्कृतेनैव कोऽप्यर्थः प्राकृतेनैव वापरः ।
शक्त्यो रचयितुं कश्चिद् अपभ्रंशेन जायते ॥

S. K. A. p. 122

This intelligent choice and employment of language is an Aucitya and is called by Bhoja as the Śabdālamkāra named Jāti. The principle of Aucitya involved herein is pointed out by Bhoja

तत्र संस्कृतमित्यादि भारती जातिरिष्यते ।

सा तु औचित्यादिभिः वाच्यम् अलङ्काराय कल्पते ॥ II 6 p. 121

and Ratneśvara explains it thus

“ननु अथर्व शब्देन संस्कृताद्यन्यतमेन भवितव्यम् । ततोऽत्र कवेः शक्तिव्युत्पत्त्योरोऽन्तः, येन अलङ्कारता स्यात्, इत्यत आह—तेति । औचित्यादिरूप एव अलङ्कारः । अग्नि च संस्कृतादेरपि तथाभावः इति भावः ॥” p. 121

Then, according to Ratneśvara's Avatārikās to the succeeding Kārikās on Jāti, Bhoja indicates Aucitī in general, Viśaya-aucitī, Vaktr-aucitī, Vācya-aucitī, Doṣa-aucitī etc.

When, in a drama, the poet adopts the Prākṛt for women and low characters, Bhoja would say, that in his scheme, it is a case of Jāti Śabdālamkāra. It is Vaktr-aucitya. Bharata's Nāṭya Śāstra treats of this Bhāṣā Aucitya in the chapter called Bhāṣā-vidhāna, XVIII. Bharata says regard-

ing Deśa-*aucitya* that a drama can be in many languages ; for, in a drama, characters from various provinces and countries may be introduced.

अथवा छन्दतः कार्याः देशभाषाः प्रयोक्तुमिः ।

नानादेशसमुत्थं हि काव्यं भवति नाटके ॥ N.S XVIII. 34.

(b) In chapter xi of his *Śr. Pra.* Bhoja again emphasises this Bhāṣā-*Aucitya*. There, he calls this an Ubhaya *guna* of a Prabandha as a whole, the *Guna* called 'Pātra-anurūpa-bhāṣatva' i.e., composed in language appropriate to the character

"पात्रानुरूपभाषत्वम् इत्यनेन उत्तमपात्राणि संस्कृतेन, उत्तमाधराणि प्राकृतेन × × × × etc | " p. 432. Vol. II *Śr. Pra.* Mad. MS.

(Vide *Alamkāra* and *Guna* sections)

(7) (a) Bhoja's second *Śabdālamkāra* called *Gatī* is nothing but the *Aucitya* of the medium of verse, prose or the mixed *Campū* style, and the *Aucitya* of the varieties of metres. To decide that a certain idea will be best expressed only in a verse-form and another only in a prose-form is itself an *Alamkāra*. This appropriateness of form is called *Gatyaucitya*. The chief controlling factor here, Bhoja himself says, is *Artha-aucitya*.

पयं गयं च मिथ च काव्यं यत्, सा गतिः स्मृता ।

अर्थोचित्यादिभिः सापि बागलङ्कार इष्यते ॥ II 18.

Again,

यथामति यथाशक्ति यथोचित्यं यथारुचि ।

कवेः पात्रस्य चैतस्याः प्रयोग उपपद्यते ॥ II. 21.

(b) Having chosen the verse-form, a poet picks out the proper metres to suit his ideas. This choice of metre is *Vṛtta-aucitya*. Bhoja says in chapter xi of the *Śr. Pra* that 'metre according to ideas' is an Ubhaya-*guna* of a Prabandha as a whole

○ " 'अर्थानुरूपच्छन्दस्त्वम्' इत्यनेन शब्दारे द्रुतविलम्बितादयः, वीरे वसन्ततिलकादयः, कर्णे वैतालीयादयः, रौद्रे लम्परादयः, सर्वत्र मार्गलविकीडितादयः निबन्धनीयाः इत्युपदिशति । "

Vol. II. p 432

All these Bhoja does not fail to relate to *Rasa* and he realises that the final test of the appropriateness or *Aucitya* of a thing is *Rasa*, whether it be through *Śabda* or *Artha*. For, all *Gunas*, *Alamkāras* and the avoidance of flaws (*Doṣa-hāna*) are for securing the eternal presence of *Rasa*, *Rasa-aviyoga*.

Further, Bhoja also, like *Mahima Bhaṭṭa* (see section on Bhoja and *Mahima Bhaṭṭa*), holds all kinds of *Doṣas* as forms of *Anaucitya*. In chapter xi of the *Śr. Pra* Bhoja says that *Rasa-aviyoga* in a work as a whole is secured by avoiding flaws, and securing *Gunas* and *Alamkāras* ; and there are *Doṣas*, *Gunas* and *Alamkāras* pertaining to Prabandha, even as to *Vākya*. Taking a drama, Bhoja illustrates the avoidance of flaw of Prabandha—*Prabandha-doṣa-hāna*. The story, in the source, may not, in every incident, be

consistent and exhibit an unity. The poet takes it up, eschews certain bits, and renovates the theme for his purpose. This eschewing and renovation in theme are, Bhoja says, Prabandha-doṣa-hāna or *Anaucitya-parikhāna*. *Anaucitya* in the story is eliminated and *Aucitya* is secured.

“तत्र (प्रबन्धे) दोषहानम् अनौचित्यादिपरिहारेण । यथा मायाद्वैकेयीदशरथाभ्यां रामः प्रवासितः, न मातापित्रभ्यां इति निर्दोषदण्डरथे (बाळरामायणे) etc, etc ”

p 410 Vol II Mad Śr. Pra

(See the above-mentioned paper on *Aucitya*, sections on Bhoja and Mahima Bhaṭṭa. See also the section on Bhoja and Kuntaka and Vakrokti in this thesis) And in this connection Bhoja quotes Yaśovarman's verse in the prelude to his now lost *Rāmābhyudaya*.

“ औचित्यं वचना प्रकृत्यनुगतं, सर्वत्र पात्रोचिता
पुष्टिः स्वावसरे रसस्य— । ”

Śr Pra Mad MS Vol II p 411.

CHAPTER XIV

RITI, VRTTI, AND PRAVRTTI.

*Riti*¹

Riti is dealt with by Bhoja three times, first in the Doṣa-section under the Aritumad-doṣa, then in the Alarṅkāra section as a Śabdālarṅkāra, and lastly in the Anubhāva section as one of the three Buddhyārambha-anubhāvas. As in the case of Vṛtti, so also in the case of Riti ; as a Śabdālarṅkāra, it is of six kinds, but as Anubhāva, it is only of four kinds. In the former case, the number six is purely a result of Bhoja's sense of symmetry.

Bhoja uses all the three names, Rīti, Panthā and Mārga, the latter two of which are synonymous. Bhoja derives the word Riti from the root √Ri to go "रीट् गतौ," thus connecting it with the other names, Panthā and Mārga. To the three Rītis in Vāmana, Bhoja adds three more. Vāmana gives only the Vaidarbhī, the Pāñcālī and the Gauḍiyā ; Bhoja adds the Lāṭiyā which Rudraṭa was responsible for introducing, and then two more himself, namely, the Āvantī and the Māgadhi. The Āvantī and Māgadhi form Bhoja's additions.

The three verses defining the Vaidarbhī, Gauḍī and Pāñcālī (S. K. Ā. II. 29-31. p. 134) are reproduced by Bhoja from Vāmana. Bhoja borrows the Lāṭiyā Riti from Rudraṭa but abandons Rudraṭa's definition of the Lāṭiyā. Rudraṭa defines the Lāṭiyā, as also the other Rītis, on the basis of the number of words compounded in a single instance K. A. II. 5. But Bhoja arbitrarily says that a mixture of all Rītis is Lāṭiyā !

समस्तरितिर्व्या (व्या) मिथ्या लट्ठीया रितिहच्यते । S. K. Ā p 134

मिश्ररितिर्लट्ठीया । Śr Pra Vol II. p 270 .

The S. K. Ā. defines Āvantikā Riti as one standing between Pāñcālī and Vaidarbhī ; with two to three or three to four words in a compound. But the same writer says in his Śr Pra. that Āvantikā is not any one kind of Riti exactly, but something approaching all Rītis ! वैदुर्भादौनामनाराल्लोतिरादन्तिका. Māgadhi is defined as Khaṇḍa Riti by both the S. K. Ā. and the Śr Pra i.e., beginning in one Riti and ending in another !

Such treatment of the subject of Riti has little reality and Bhoja here shows little grasp of either the historical aspect or the literary and artistic aspect of the subject and is of very little help to a student of the history and development of such an important concept as Style or Riti in Sanskrit Alamkāra Literature

1. See also my paper on Riti in *Mm S Kuppaswami Sastris Commemoration Volume*, pp. 89-113.

While Bhoja is in a mood to follow Vāmana in his definitions of the Rītis, Vaidarbhī, Pāñcālī and Gaudīyā, in the *S K Ā*, he prefers to accept Rudraṭa's definitions in the same context of Rīti-śabdālaṃkāras in the *Śr Pra*. Rudraṭa defines the Rītis on the basis of a single feature called Samāsa; he holds the Vaidarbhī as the name of an un-compounded collocation, and classifies the compounded collocation into the three other Rītis according to the number of words compounded. No doubt Vāmana does include Samāsa as a determining factor in the description of all the three Rītis, but none but Rudraṭa defines the Rīti concept on the basis of Samāsa only. Vāmana defines the Vaidarbhī as having all the Guṇas fully, (*Guṇa-sāmagrya*); the preponderance of Mādhurya and Saukumārya and absence of Ojas and Kānti is Pāñcālī; the emphasis on Ojas and Kānti produces the Gaudīyā. See Vāmana, *K. A Sū and Vṛ I* ii pp 17-21. Vāñi Vilās Edn and compare *S K. Ā* p 134. In the *Śr Pra* however, Bhoja casts off Vāmana's definitions and gives those of Rudraṭa as follows:

“असमस्तपद वेदभा—।” “समस्तपदपदा पाञ्चाली।” “यथाशक्ति समस्तपदा गौडीया।” “वेदभादीनामन्तरालरीतिरावन्तिक्का।” p 269 *Śr Pra* Vol. II Rudraṭa.
 “वृत्तेरसमासाया वेदभा रीतिरेकैव।” *K A* II 6 “द्वित्रिपदा पाञ्चाली।” “लट्टीया पञ्च सप्त वा यावत्” “यथाशक्ति गौडीया.” *K A* II 5

Here also it is only on Vaidarbhī, Pāñcālī and Gaudīyā that Bhoja agrees with Rudraṭa. The Lāṭīyā, he chooses to define according to his own sweet will and not as Rudraṭa defined it.

Rīti, as expounded by Daṇḍin, Bhoja follows in the Doṣa-section while dealing with a Doṣa called Arīṭmad. *S K Ā* pp 24-30. More of this I have said in the sections on Doṣa and Guṇa. This is no strange phenomenon in Bhoja's writings that, on the same subject, he follows different and differing writers at different places. On Rīti, he follows Daṇḍin in the Doṣa-section; Vāmana to some extent in the Śabdālaṃkāra section of the *S K Ā*, and Rudraṭa in the same context in the *Śr Pra*, and lastly, he follows Rājaśekhara on the Rītis in the 17th chapter of the *Śr Pra* where again Bhoja speaks of the Rītis as Buddhīyārambha-anubhāvas along with Vṛtti and Pravṛtti.¹

In the 17th chapter the Rītis appear along with Vṛttis and Pravṛttis, as in Rājaśekhara. Rājaśekhara says at the very beginning of his work that he devotes a separate chapter to Rītis in the statement रीतिनिर्णय मुवर्णनाम्, and in the remarks वृत्तिरीतिद्वयस्य यथावनर वक्ष्यामः” p 8 “रीतयस्तु तिस्र, तास्तु पुरस्तात्।” p. 10. *K M*. But this chapter on Rītis is lost. Still we are given an idea of Rājaśekhara's conception and definition of the Rītis even in the available part, namely, the Kavi-rahasya section, sub-section 3 on Kāvya-puruṣa-utpatti. Rājaśekhara admits only the three Rītis of Vāmana and so has some difficulty in adjusting the three Rītis to the four Vṛttis and the four Pravṛttis. Bhoja

¹ See my paper on Rīti and Guṇa in the *Agni Purāṇa* in the *IHQ*, X, pp 767-779.

removes the difficulty by accepting the fourth Riti of Lāṭiyā. Bhoja gives the following equations .

<i>Vṛtti</i>	<i>Pravṛtti</i>	<i>Riti</i>
Bhārati Arabhaṭi Kaiśiki Sāttvaṭi	Paurastyā Uḍhra-māgadhi Dākṣiṇātyā Āvantiyā	Pāñcālī Gauḍī Vaidarbhī Lāṭiyā

(See p 52 JOR. Madras, Vol. VII, p. 52, My paper on Vṛttis).

The *Kāvya-mīmāṃsā* gives the following scheme :

Bhārati Sāttvaṭi and Arabhaṭi Sāttvaṭi and Kaiśiki Kaiśiki	Uḍhra māgadhi Pāñcālī or Pāñcāla madhyamā Āvanti Dākṣiṇātyā	Gauḍiyā Pāñcālī No Riti Vaidarbhī
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(K.M. Pp 8-9).

The *Kāvya-puruṣa* and the *Sāhitya-vidyā-vadhū* were perhaps struck dumb when they passed through Avanti and adjacent provinces ! For, Rājaśekhara gives no Riti for that place.

It is not possible to go here deeply into the very origins of the concept of Riti and trace its history. That I have done in the separate paper on Riti already referred to, wherein I have also spoken of the place occupied by Rājaśekhara and Bhoja, with whom alone we are concerned here at present. The definitions of Ritis in Daṇḍin and Vāmana are on the basis of ideas called Guṇas. Rudraṭa restricts himself to Samāsa. And Bhāmaha brings into his discussion of the two Ritis other general ideas, finally, Bhāmaha throws away the Ritis. As distinguished from Bhāmaha and Rudraṭa on the one hand, and from Daṇḍin-Vāmana and the Guna tradition on the other, Rājaśekhara adopts for defining the Ritis characteristics and phraseology nowhere else met with, characteristics and phraseology which Bhoja borrows for the 17th chapter of his *Śr Pra* and from Bhoja, the *Agni-purāṇa* borrows. The following are Rājaśekhara's definitions along with which I have also given those of Bhoja.

(१) "—समासवद्, अनुप्रासवद्, योगवृत्तिपरंपरागर्भं जगद्, सा गौडीया रीतिः ।",

K.M. p. 8.

"गौडादिषु भवा गौडीया-यदतिदीर्घसमासम्, परिसुखवन्धनम्, नात्युपचारवृत्तिम्",
पादानुप्रासयोगि, योगवृत्तिपरंपरागर्भं बचः, सा गौडी ॥ " *Śr Pra* Vol. III p. 213.

(२) “ — ईपदसमासम्, ईपदनुप्रासम्, उपचारगर्भं च जगद, सा पाञ्चाली रीतिः । ”
K.M. p. 9.

“ पाञ्चालादिषु भवा पाञ्चाली—यदनतिदीर्घसमासम्, (अनति) स्फुटबन्धम्, उप-
(चार) वृत्तिम्, पादानुप्रासप्रायम्, योगरूढिम् सा पाञ्चाली । ” *Sr. Pra* Vol. III p. 212.

(३) “ — स्थानानुप्रासवद्, असमासम्, योगवृत्तिगर्भं च जगद, सा वैदर्भी रीतिः । ”
K.M. p. 9.

“ चिदभांदिषु (भवा) वैदर्भी । यदि (द) समस्तम् अतिमुकुमारवद् (न्यम्) अनु-
(पचार वृत्तिम्), स्थानानुप्रासयोगी, (योग) वृत्तिम्, वच, सा वैदर्भी । ”

Sr. Pra Vol. III p. 214

We shall consider the *Lāṭiyā* of Bhoja which is not found in *Rājaśekhara* separately afterwards. The following table shows the relation between the definitions of the two writers more clearly

Gauḍiyā :

Rājaśekhara	समास	अनुप्रास	योगवृत्तिपरम्परा
Bhoja	अतिदीर्घसमास	पादानुप्रास	योगरूढिपरम्परा.

And in addition to these three, we find Bhoja giving 'Parisphuṭa-bandha' and a few *Upacāra-vṛtti* usages as characterising the *Gauḍiyā*. The source of Bhoja for these two additional features is not known. Regarding the three features taken from *Rājaśekhara*, Bhoja puts them more definitely; *Samāsa* is made *Atidīrgha-samāsa*, *Anuprāsa*, *Pādānuprāsa*, and the *Yoga-vṛtti* of *Rājaśekhara*, Bhoja makes *Yoga-Rūḍhi*.

Pāncālī

Rājaśekhara	ईपदसमास	ईपदनुप्रास	उपचार
Bhoja	अनतिदीर्घसमास	पादानुप्रास	Same

The additional features in Bhoja are 'Anati-sphuṭa-bandha' and 'Yoga-Rūḍhi'.

Vaidarbhī :

Rājaśekhara	असमास	स्थानानुप्रास	योगवृत्ति
Bhoja	Same	Same	Same

The additional features in Bhoja are 'Ati-sukumāra-bandha' and 'Anu-pacāra-vṛtti'.

This kind of treatment of the *Rītis* is not after the manner generally found in the writings of the *Alamkārikas* but it is not altogether unrelated to the features of the *Rītis* as they are defined by *Dandīn*, *Vāmana* and *Rudraṭa*. *Samāsa* and *Anuprāsa* which play a great part in *Rājaśekhara's* and *Bhoja's* definitions form vital points in *Dandīn*, *Vāmana* and *Rudraṭa*. *Upacāra* also is mentioned by *Dandīn* as the *Guna* called *Samādhī*. But what is a bit striking as new is the terminology of *Upacāra*, *Yoga*, *Rūḍhi* and *Bandha-sphuṭatva*.

In similar terminology, Bhoja defines the *Līṭīyā* also himself :

लट्टादिषु भवा लट्टीया ; यदीप्यमस्तम्, अनर्निमुद्गमारवन्धम्, नान्युपचारवद्, लट्टीयानु-
प्रासवद्, योगवृत्तिमद् यचः, सा लट्टीया ।” P. 215, Vol. III. *Śr. Pra*

Śaradātanaya records this kind of definition of the Ritis in his *Bhā. Pra.*, borrowing it from the 17th chapter of the *Śr. Pra.* ; and from both Śaradātanaya and Bhoja, Bahurūpamiśra borrows it in his *Daśarūpakavyākhyā*. The *Agni-purāṇa* also borrows it from Bhoja. Of Riti and Guṇa in the *Agni-purāṇa*, I have spoken in the article in the *Indian Historical Quarterly* already referred to

1. Śaradātanaya, in chapter one of his *Bhā. Pra.* follows Bhoja's treatment of Anubhāvas as found in the 17th chapter of the *Śr. Pra.* On pp 11-12, Śaradātanaya follows Bhoja's grouping together of Riti, Vrtti and Pravṛtti as Buddhyaśrambha-anubhāva

बुद्धयारम्भानुभावेषु रीतिः प्रथममुच्यते ।

रीतिर्वचनविन्यासक्रमः, सपि चतुर्विधा ॥

The features given by Bhoja are thus classified and stated by Śaradātanaya. The Ritis are distinguished by the difference in (1) Samāsa, (2) Saukumārya etc., (3) Upacāra etc., and (4) Prāsa and Anuprāsa.

ममाम-सौकुमार्यादि-तारतम्याद् क्वचिन् क्वचिन् ।

उपचारविशेषाच्च प्रासानुप्रासभेदतः ॥

Following Śaradātanaya Bahurūpamiśra says in his *Daśarūpakavyākhyā* :

एतासा चतसृणा च रीतीना समासतारतम्याद्, (1) उपचारतारतम्याद्, (2) वन्धसौकुमार्या-
दितारतम्याद् (3) अनुप्रासभेदाद् (4) योगादिभेदान् (5) च परस्परभेदः इत्यनुसन्धातव्यमिति ।”

P 5. Vol II. *Mad MS.* P. 4188.

Śaradātanaya beats Bhoja hollow by first adding two more Ritis, Saurāṣṭrī and Drāviḍī, and by saying finally that Ritis are as many as 105 or even as many as the men who speak.

सौराष्ट्री द्राविडौ चेति रीतिद्वयमुदाहृतम् ।

तत्तद्देशीयरचनारीतिस्तद्देशनामभाक् ॥

x x x

प्रतिवचनं प्रतिपुरुषं तद्वान्तरञ्जानिनः प्रतिप्रीतिः ।

आनन्त्येन सन्धिष्य प्रोक्ता कविभिः चतुर्विधेत्येषा ॥

तासु पञ्चोत्तरशत विधाः प्रोक्ता मनीषिभिः ।

2. Singabhūpāla follows Bhoja in treating of Riti, Vrtti and Pravṛtti as Buddhyaśrambha-anubhāvas *R.A.S* Ch I. pp. 64-88

बुद्धयारम्भास्तथा प्रोक्ताः रीतिश्चित्प्रवृत्तयः ।

But Singabhūpāla recognises only three Ritis, Komalā, Kathinā, and Mīśrā, i.e., Vaidarbhī, Gauḍī and Pāñcālī. On Vaidarbhī, Daṇḍin is followed ; Gauḍī is distinguished by long compounds and aspirated words ; Pāñcālī is midway between the two. Following Śaradātanaya, Singabhūpāla also says at the end of the Riti-section that there are innumerable Ritis and that each

province has its own Riti. There are Andhrī, Lāṭī, Saurāṣṭrī and such other Mīśra Rītis. For a description of these, Śingabhūpāla refers us to the works of Bhoja and others

आन्ध्री लाटो च सौराष्ट्रीत्यादयो मिश्ररीतयः ।

x x x x

भोजादिग्रन्थकारैस्तु तदाकाङ्क्षिमिरीक्ष्यताम् ॥ p 69

Śaradātanaya mentions such additional Rītis and remarks that Rītis are as many as the provinces. But Bhoja never does so, either in the *Śr. Pra.* or the *S. K. A.* Perhaps Śingabhūpāla refers to the twelve Vṛtṭyanuprāsa varieties of Bhoja given in the Śabdālamkāra section, Andhrī, Kaunkī, Kaunkaṇī, etc.

The *Agni-purāṇa* also gives the three concepts of Rīti, Vṛtti and Pravṛtti together as Buddhyārambha-anubhāvas, in the section on Anubhāvas.

आलम्बनविभावस्य भावैरुद्बुद्धमस्कृतं ।

मनोवाग्बुद्धिबुपा स्मृतीच्छाद्वेद्यलत ॥

• आरम्भ एव विदुषाम् अनुभाव इति स्मृतः । 339/44-5

Then Mana-ārambha-anubhāvas of males and females and Vāgārambhas are given. And in the last two lines of the chapter, the three Buddhyārambhas are introduced

म बुद्धयारम्भ इष्यते ।

तस्य भेदाः त्रयस्ते च रीतिवृत्तिप्रवृत्तयः ॥ 339/54.

The next chapter, the 340th, called Rīti-nirūpana, speaks partly of Vṛtti also. The text as printed in the *Ānandāśrama Edn.* is corrupt and incomplete here. The chapter must be called 'Rīti-Vṛtti-Pravṛtti-Nirūpana' and must have dealt with all these three Buddhyārambhas. For, with the next chapter we have Aṅgika-abhinaya or Śarīrārambha-anubhāva beginning. As it is, the chapter (340) ends abruptly with the mention of the Aṅgas of the Ārabhaṭī Vṛtti; only the Rītis and two Vṛttis are available. Vide my paper on Rīti and Guna in the *Agni-purāṇa* in the *IHQ*.

Another point to be noted in the *Agnipurāṇa* is that its definitions of the Rītis are taken from the *Śr. Pra.* (17th chapter). The four Rītis of this chapter of the *Śr. Pra.* are accepted and they are defined on the basis of the same features of Samāsa, Upacāra, Yoga, etc. Vide my article on Rīti and Guna in the *Agnipurāṇa* above referred to.

The Vṛttis

Both from the point of view of history and that of dramatic art, I have critically examined and explained the concept of Vṛtti in a long paper entitled the Vṛttis published in the *JOR² Madras*. In the third instalment of that paper, I noticed the peculiarities in Bhoja's treatment of Vṛtti in the section called 'Number of Vṛttis'. I shall briefly survey the same here

1. *JOR Madras*, Vol. VI pp 346-370 and Vol VII pp 33-52 and 91-112.

Bhoja describes the Vṛttis as Anubhāvas born of the Buddhi—Buddhyārambhānubhāvas—in chapter xxvii of the *Śr. Pra.* He defines Vṛtti as mode or manner of activity—*Ceṣṭā-viśeṣa-vṛtyāsa-kṛama*—and this agrees with Abhinava's definition of it as Vyāpāra and Ānanda's as Vyavahāra. In chapter xxvii of the *Śr. Pra.*, Bhoja describes *only the four* Vṛttis given by Bharata, and there is nothing special, no difference, to be noted in Bhoja's descriptions of each of these Vṛttis. There is some important difference in Bhoja's description of the Aṅgas of the Bhāratī vṛtti, which I have dealt with in a separate section below called Vṛttyaṅgas.

If Kaiśikī means grace and delicateness, and Vṛtti means the temper and atmosphere of the situation, the Kaiśikī vṛtti covers all such graceful activities and cannot be strictly called Anubhāva. Abhinava explains Ārabhaṭī as Kāya-vṛtti, i.e., *Ceṣṭā* par excellence; Bhāratī as Vāg-vyāpāra; and Sāttvatī as Mano-vyāpāra. Bhoja also says that the Vṛttis are 'Vān-manah-kāya-vyāpāra' (chap. xii). If Bhāratī is Vāg-vyāpāra, it must be Vāgārambha-anubhāva, if Ārabhaṭī is Kāya-vyāpāra, it must be Śarīrārambha-anubhāva; and Sāttvatī alone can be Buddhyārambha-anubhāva, because it is said to be Mano-vyāpāra. What about Kaiśikī then? It refers to no physiological or psychological department of our activity, of body, speech or mind. It refers to the graceful mode in all activities. How can this be called a Buddhyārambha-anubhāva? But such critical scrutiny, we cannot make even in Abhinava's text; how can Bhoja stand it?

As it is, Kaiśikī is applied to a part of the physical activity of the limbs which exhibit grace and delicateness, Ślakṣnatā and Saukumārya.

As in this chapter xvi of the *Śr. Pra.*, in chapter v of his *S. K. A.* (p. 643) also, Bhoja is satisfied with the old four Vṛttis but in chapter xii of the *Śr. Pra.* which corresponds to the above-noted part of the fifth chapter of the *S. K. A.*, Bhoja gives the Vṛttis as five in number. In this chapter xii of the *Śr. Pra.*, dealing with Prabandha-aṅgas, most things move in groups of 'Five' and can Vṛtti alone be, in this company, one short? So Bhoja adds the new fifth Vṛtti of his, the Vimsārā-vṛtti, which is not a really new or additional Vṛtti but is only the jumble of all the other four. Bhoja describes this fifth additional Vṛtti thus on p. 459 in chap. xii of his *Śr. Pra.* (Vol. II).

“यत्रारम्भादिगुणात्मलाः

मिथ्यमाश्रित्य मिथः प्रयन्ते ।

मिथेति ता वृत्तमुज्ज्वलि पीराः

साधारणीमर्थचतुष्टयस्य ॥

मुखादिगुण्यु [च] व्याप्यमाणानां (नाय) कोपनायकादीनां मनोवाक्यकर्मनिबन्धनाः पञ्च वृत्तयो भवन्ति—भारती, आरम्भो, वैशिष्टी, सात्वती, विमिश्रा चेति ।” p. 459.

“सोऽयं पञ्चप्रकारोऽपि चैतद्विशेषविन्यासक्रमो वृत्तिरित्याख्यायते ।” p. 459.

What is the scope of this Vṛtti, whether such a Vṛtti is necessary, what has Bharata's text to say on this matter, how Śiṅgabhūpāla notes this Vimsārā-vṛtti of Bhoja and refutes it with the authority of Bharata's text—these ques-

tions I have dealt with in the paper on the Vṛttis above-mentioned (Pp 102-3, Vol. VII, JOR)

Other writers besides Śingabhūpāla have noticed this fifth Vṛtti of Bhoja. Earlier than Śingabhūpāla, Śāradātanaya, who often shows his acquaintance with the *Śr Pra*, says that there are others who do not accept the Artha-vṛtti of Udbhaṭa and give in its place a fifth Vṛtti called Mīśrā

भारती सात्वती चैव वैशिव्यात्मदीनि च ।

औद्भटा पञ्चमीमथैवृत्ति च प्रतिजानते ॥

अर्थवृत्तेरभावानु (मि) श्रो तां पञ्चमी परे ।

The information in the first two lines is derived by Śāradātanaya from the *Daśarūpaka*. How the view of these two writers, namely, Dhanañjaya and Śāradātanaya, that Udbhaṭa recognised a fifth Vṛtti called Artha-vṛtti is wrong and what exactly is the position taken up by Udbhaṭa, I have elaborately shown in the section on Udbhaṭa in my paper in the J O R, VI, on the writers quoted in the *Abhinava-bhāratī* and in the paper on the Vṛttis mentioned above. In the third line quoted above, Śāradātanaya refers to Bhoja's fifth Vṛtti called the Mīśrā

In the two published papers of mine above referred to, I had made a mistake which Mr K S RAMASWAMY SASTRY of the Baroda Oriental Institute, editor of the *Bhāvaprakāśa* in the Gaekwad Series, was kind enough to correct. It was proved by me in the section on the writer named Śakaligarbha in the article on Writers quoted in the *Abinava-bhāratī*, that this writer on dramaturgy held five Vṛttis, and added the fifth Vṛtti of his which he called *Ātma-samvitti*. The text of the *Bhā. Pra* on the Vṛttis on p 12 reads "विश्रान्तां पञ्चमीं परे" and this view came just after the statement of Udbhaṭa's view and contradicting Udbhaṭa's view. In the *Abhinava-bhāratī*, the view of Śakaligarbha appears after that of Udbhaṭa, contradicting Udbhaṭa's. So, at the suggestion of Professor Mm S KUPPUSWAMY SASTRIYAR, I took Śāradātanaya as referring to Śakaligarbha's view after that of Udbhaṭa and the word 'Viśrānti' in the text was taken as a synonym meaning the same 'Ātma-samvitti' of Śakaligarbha. Mr K S RAMASWAMY SASTRY drew my attention to his Errata list at the end of his edition of the *Bhā. Pra* where the correct text of the third line is given, 'Viśrānta must be read as 'Mīśrām tām.' "मिश्रो तां पञ्चमीं परे." It is unfortunate that I should have missed the correct reading in the Errata and should have consequently seen in a plain reference to Bhoja's view a reference to Śakaligarbha's view and should have corrected 'Viśrāntā' in the text into 'Viśrānti', to enable me to equate it with *Ātma-samvitti*. It is all very smooth sailing now. It must be accepted that the *Daśarūpaka* and the *Bhā Pra* misunderstood Udbhaṭa's real view of Vṛttis and that there was a Śakaligarbha, who held another view of five Vṛttis, but whom neither the *D R* nor the *Bhā Pra* refers to. It is clear that in the third line of the passage extracted above, Śāradātanaya refers to Bhoja's fifth Vṛtti called Mīśrā and this is perfectly natural, well acquainted as Śāradātanaya is, with Bhoja's *Śr Pra*.

Another writer of about the same time of *Śaradātanaya* who refers to this fifth Vṛtti of Bhoja, called the *Miśrā*, is *Prakāśavarṣa*, author of a work called *Rasārṇava-ālamkāra*. (MS. in the Govt. Oriental MSS. Library, Madras). *Prakāśavarṣa* is acquainted with the *Śr. Pra.* and he quotes the *Upajāti* verse of Bhoja on his new fifth Vṛtti— “यत्राभ्यादिगुणात्मकताः” etc. from chapter xii of the *Śr. Pra.* But, instead of calling it by the same name by which it is called in the *Śr. Pra.*, *Miśrā*, occurring in the third line—*मिश्रेति तां वृत्तिं* —, *Prakāśavarṣa* calls it by the functional name occurring as *Viśeṣana* in the last line, *Sādhārāṇī*,— “सुधापाणीनयचतुष्टयस्य.” *Prakāśavarṣa*, however, makes a great mistake in attributing this verse to one *Mahā Bhā-maha*. (Vide my paper on *Prakāśavarṣa*’s *Rasārṇavālamkāra* in the *JOR*, Madras; Vol. VIII. Part 3)

The third kind of treatment of Vṛtti by Bhoja, which is however the first and earliest in order in his two works, is the treatment of Vṛtti as a *Śabdālamkāra* along with Language, the Form of Verse or Prose or the Mixed *Campū*, *Rīti* etc. Vṛtti treated of in the *Śabdālamkāra* section is not the Vṛtti described in the *Rasa* section as *Anubhāva*, with particular reference to Drama. Vṛtti is here applied to the text of the Drama as well as to the pure, read *Kāvya*. This aspect of Vṛtti also I have studied in the paper on Vṛttis above referred to in the section named ‘The History of Vṛtti in *Kāvya*’ at the end of the paper. (Pp 104-112, *JOR* Vol. VII)

When we speak of the written words, we are at once in the realm of one of the four Vṛttis namely, the *Bhāratī-Vṛtti*. And if, within its realm, we want to distinguish the graceful and the forceful styles or modes, we must not have *Kaiśikī* and *Ārabhaṭī* Vṛttis but two *Rītis* like *Vaidarbhī* and *Gauḍī*. The whole set of Vṛttis brought from *Nāṭya* into *Kāvya* is incongruous. *Ānanda* says in *Uddyota* III that Vṛttis are two-fold—of *Artha* and *Śabda*—the *Artha-vṛttis* being *Kaiśikī* etc., of *Bharata* and the *Śabda-vṛttis* being *Upanāgarikā*, *Paruṣā* and *Komaḷā*. The latter are called by the other name of *Rīti* also and *Mammaṭa* equates the *Śabda-vṛttis* with the *Rītis*. (*K. Pra.* IX). But Bhoja does not think of these difficulties and quietly makes up his needed number of 24 *Śabdālamkāras* by things like Vṛtti. The following points are to be noted here :—

1. Bhoja increases the number of Vṛttis as *Śabdālamkāras* to six, adding two of his usual jumbles—*Madhyama-Kaiśikī* and *Madhyama-Ārabhaṭī*. This really is fine scientific treatment ! The same concept is once sixfold, at another place it is fivefold, and in a third place it is only fourfold ! Why should there be this difference ? Does Bhoja think that Vṛtti in these three places, Vṛtti as *Śabdālamkāra*, as *Anubhāva*, and as a general *Aṅga* of the *Prabandha*, should differ ? Vṛtti is primarily *Anubhāva*. All *Ālamkāras* are *Anubhāva* ; they appear in the speech of the mood-filled character, in the *Vācīkābhūnaya*, in the *Vāgarambha-anubhāva*, and they are intended to convey more quickly and more powerfully the mood. It is again as *Anubhāva* that Vṛtti becomes a *Prabandha-aṅga*. There is no need for Bhoja to treat of Vṛttis three times

at three different places, and there is no justification for varying its number in each case on a diminishing scale from six to four.

2. If there must be a *Karṣikī* which is not thoroughly *Karṣikī* but is somewhat *Karṣikī*—*Madhyama Karṣikī*, and if there must be a *Madhyama-Ārabhaṣī* also like this, why not a *Madhyama-Bhāratī* and a *Madhyama-Sāttvati*? The only reason for not having two more is that all the *Śabdālamkāras* of Bhoja are subdivided symmetrically into SIX kinds only; and, therefore, Bhoja needed only two more and not four more *Madhyama-Vṛttis*.

3. All these *Śabda-alamkāras* called *Vṛtti* are defined as *Artha-sandar-bhas*. This is a contradiction. How can *Artha-vaicitrya* be productive of *Śabda-alamkāra*? It would have been something if Bhoja had made the *Vṛttis*, *Artha-alamkāras*. That is what Bhoja's great *Ācārya*, *Danḍin* does. *Danḍin* counts the *Vṛttis* and their *Angas* as *Alamkāras*, along with *Sandhyangas* and *Lakṣaṇas* towards the end of chapter II of his *Kāvya-darśa* and chapter II deals with *Arthālamkāras*.

There is a lot of loose thinking and haphazard heaping of things in Bhoja's work.

Another concept of Vṛtti

In the same *Śabdālamkāra* section Bhoja speaks of two other related concepts of *Vṛtti* coming under *Anuprāsa*. I have spoken of these also in the closing part of my paper on *Vṛttis* (See Pp 109-110, *JOR*, Vol VII). Bhoja criticises the old *Vṛttis* of *Udbhata* and others, *Paruṣā*, *Komalā* and others (which Bhoja increases to twelve¹) as unnecessary and as having been included in *Gunas* and *Vṛttis*. In their place Bhoja gives twelve other varieties of *Anuprāsa* called *Vṛttis*, named after twelve countries. *S K A* Pp 201-207. See my *Vṛtti* paper above referred to. See also the *Alamkāra* section in this thesis.

The Vṛttyangas

Bhoja speaks of sixteen *Vṛttyangas*, four for each of the four main *Vṛttis*, leaving out the *Vimśā*.

Of *Vṛttyangas* in general, I have spoken in a special section in my paper on *Vṛttis* (Pp 44-45 *JOR*, Vol VII). There is difference in Bhoja's treatment of the *Angas* of the *Bhāratī vṛtti*. *Bharata* mentions four *Angas* of the *Bhāratī vṛtti*: *Prarocanā*, *Āmukha*, *Vithī* and *Prahasana*. (XXII. 30-35, *Kaśi Edn*). A critical examination of the *Bhāratī vṛtti* and its two *Āṅgas* of *Vithī* and *Prahasana* especially, was made by me in the first part of the *Vṛtti*-paper (Pp 363-370 Vol VI *JOR*). Of the four *Angas* of the *Bhāratī vṛtti* given by *Bharata*, Bhoja takes only one, namely, *Āmukha* as constituting the whole *Bhāratī vṛtti* and divides it into four *Angas*, in the 12th chapter of the *Śr Pra*. Bhoja differs even there also from *Bharata*. *Bharata* gives *Āmukha* as of five *Angas* (XXII; 30-35)—*Udghāṭyaka*, *Kathodghāṭa*, *Prayogāṭīśaya*, *Pravṛttaka* and *Avagalita*. Bhoja omits the third and has no other reason for this omission except to make uniform enumeration of four *Angas* for each of the four *Vṛttis*. This kind of equation of the

Bhāratī vṛtti with the Āmukha is not justifiable and contradicts Bhoja's earlier definition of Bhāratī vṛtti as the name for all vocal activity in general. (Vāg vṛtti; p 459 Vol. II. *Śr. Pra.*) The *Daśarūpaka*, like Bhoja, gives the same four Āṅgas of Bharata for the Bhāratī vṛtti but, for Āmukha, it adopts an independent attitude like the *Śr. Pra*. It gives only three Āṅgas for the Āmukha. Śingabhūpāla follows the *Daśrūpaka*. The Āṅgas of the other Vṛttis are the same and are of the same number as given by Bharata. Pp. 478-480 Vol II, *Śr. Pra*.

The fifth chapter of the *S.K. Ā.* has a different story to tell. Here also, there is no difference between Bhoja and Bharata on the other three Vṛttis and their Āṅgas. It is on the Āṅgas of the Bhāratī vṛtti here that Bhoja differs not only from Bharata but also from himself. On pp 643-6 of *S.K. Ā.*, chap. V., Bhoja gives four Āṅgas of *Bhāratī* following almost the text of Bharata: Prarocanā, Vithī, Prastāvanā (Āmukha of Bharata) and Prahasana. But Bhoja does not understand what Bharata means by regarding Vithī and Prahasana as two varieties of the Bhāratī vṛtti. The two refer to the two types of Rūpakas of those two names and not to parts of the Prologue. Later writers have made both the Vithī and Prahasana as part of the Prologue by restricting Bhāratī to Prastāvanā. All this is wrong and the true significance of this has been explained by me in the first part of my paper on the Vṛttis. What Bhoja has done is that he has further misunderstood by putting a completely mistaken meaning into Vithī. Vithī and Prahasana, Bharata and Dhanañjaya clearly say, are two types of Drama. Like many other writers, Bhoja also takes Prahasana as a small comic speech in the Prologue; but he is all alone when he takes the Vithī with thirteen well-known Āṅgas, as having five Āṅgas. And what are these Āṅgas? Here Bhoja makes a great mistake, he confuses between the Bharata's Āmukha and the Vithī and attributes to the Vithī the five Āṅgas pertaining to Āmukha. In this particular place Bhoja seems to have understood neither Prastāvanā nor Vithī. He says:

“उदात्तकारिणामङ्गानां प्रवृत्तिः बोधीः उदात्तकः, कथोदानः, प्रयोगतिथयः, प्रवर्तकः, अवगन्तिमिति ।”

Of the five Āṅgas given above, Udghāṭyaka and Avagalita are two Vithyāṅgas, also introduced in the Prastāvanā, and it is because these happen to be Vithyāṅgas also that the *Daśarūpaka* omits them and gives the remaining three as Āmukha-Āṅgas. These two have misled Bhoja to identify Āmukha and Vithī and give the other three, namely Kathodghāta, Prayogātīkāya and Pravartaka, also as Vithyāṅgas. Greater confusion has not been made on any other subject of the *Nāṭyaśāstra*. The causes for such confusion regarding the Bhāratī vṛtti have been explained by me in the first part of the Vṛtti paper.

Chapter seventeen of the *Śr. Pra*—the Anubhāva chapter—has a description of the Vṛttis and their given Āṅgas. The description of the Āṅgas of the Bhāratī here agrees more with that in the fifth chapter of the *S. K. Ā.* than with that in the same work in the 12th chapter. It is strange how, on the same topic, Bhoja has different views at different places. The

four Āngas of the Bhārati are given according to Bharata, Bhoja calling Āmukha by the name *Prastāvanā*—, *Prarocanā*, *Prastāvanā*, *Vithī* and *Prahasana*. But when he comes to the *Vithī*, he seems to have realised the mistake he had committed in the *S. K. Ā v* where he forgot that *Vithī* was the *Vithī* of thirteen Āngas. When, however, he sets about to correct, he makes a mess of the whole thing. He gives the *Vithī* as that with the thirteen Āngas but the thirteen Āngas are said to be *Udghātyaka*, *Avagalita*, *Kathodghāta*, *Prayogātisāya* and *Pravṛttaka*, with an etc?

उदात्यकादीनामङ्गानां प्रवृत्तिः वीथी । तानि उदात्यक, कथोद्घातः, प्रयोगातिशयः, प्रवृत्तकः, अवगन्तितमित्यादीनि त्रयोदश ।” P. 216 Vol. III.

Of these, only the first two are *Vithyangas*, the other three are *Āmukha*-*Āngas* as given by Bharata. Firstly it is bad to combine the two together; secondly, it is not explainable how Bhoja made bold to say that these Āngas come to thirteen in number. The *Vithī*, by itself, has thirteen Āngas and when the *Kathodghāta*, *Prayogātisāya*, and *Pravṛttaka* are added, the number of Āngas comes to sixteen. Lastly, it is cowardly for Bhoja to have begun to illustrate but to have left out illustrating all except the *Udghātyaka*. For a detailed illustration of the Āngas would prove the real total number of the Āngas to be sixteen and its contradiction with the accepted *Vithī* of thirteen Āngas will become patent. Therefore Bhoja fights shy and ends thus.

“एव कथोद्घाताद्योऽपि दशङ्गकादेः उदाहार्यम् ।” P. 216 Vol. III.

On the three other *Vṛttis* and their Āngas, chapter xvii of the *Śr. Pra* also has nothing to differ from Bharata.

There is yet a fourth treatment of *Vṛtti* and the *Vṛtityangas* in the *Śr. Pra* and it is in the four chapters devoted to the four *Puruṣārtha*-*Śṅgāras* of *Dharma*, *Artha*, *Kāma* and *Mokṣa* (Chapters xviii-xxi, Vol. III *Śr. Pra*). Bhoja lays out a scheme here that each of these four *Śṅgāras* is characterised by particular kinds of men, women, habits, dress, atmosphere and style of speech. That is, Bhoja gives each its appropriate *Nāyaka*, *Nāyikā*, *Pravṛtti*, *Vṛtti* and *Rīti*. Of these also I have spoken in the *Vṛtti*-paper (Pp 51-52, *JOR*, Vol. VII). In explaining this scheme of the four *Puruṣārthas* = four *Nāyakas* = four *Vṛttis* etc., Bhoja resorts to a good deal of verbal ingenuity. It is all very clever but is most unreal. The section teems with apt examples for extreme far-fetchedness.

The Pravṛttis

The *Pravṛttis* and their relation to the *Vṛttis*, I have dealt with in a separate section in my *Vṛtti*-paper which has been mentioned here frequently (Pp 49-51. *JOR*, Vol. VII). Bhoja treats of the *Pravṛttis* twice, once in chapter xii in the midst of topics of *Dramaturgy* and again in the midst of *Anubhāvas* which he deals with in chapter xvii. In the latter case Bhoja gives only four *Pravṛttis* because he wants their number to agree with that of the four *Vṛttis* and the four *Ritis*, all the three of which he clubs together and gives as *Buddhyārambha-anubhāvas*. But in the 12th chapter most items are five in number and to be in harmony with them, he gives the

Pravṛttis also as five. But Pravṛttis are five here only in enumeration (Uddeśa), in Lakṣana and Udāharana, however, Bhoja forgets that he has increased the number of Pravṛttis to five and consequently gives only the old four varieties of it

“—एव सन्वयः पञ्च (वृत्तयः पञ्च प्रवृत्तयः) चतुर्विंशति प्रवृत्तयः (प्रवृत्तिहेतवः) इत्येकं चतुष्पष्टिः ।” p 450. *Śr. Pra.* Vol. II, Chap. XII.

“वैपविन्यासक्रमः प्रवृत्तिः, सापि चतुर्वा-परस्त्या, उद्गमागधी, दाक्षिणात्या, आवन्त्या च ।”
p 459 Vol II. *Śr. Pra* Ch. XII.

If we accept that Bhoja recognises only four Pravṛttis, we cannot get the mentioned number of 64 items, we get only 63. Bhoja could have easily invented the fifth Pravṛtti with a new geographical name and it is not known why Bhoja contradicts himself by first enumerating five Pravṛttis and then speaking of only four Pravṛttis.

The four Pravṛttis given by Bhoja are the same as found in Bharata. N.S. XIV. But Bhoja goes wrong in the naming of one of the Pravṛttis, Bhoja's four Pravṛttis are Paurastyā, Uḍhramāgadhī, Dākṣiṇātyā and Āvantiyā. Though he promises to describe them in detail latterly in chapter xii, Bhoja fails to do so in both the 12th and the 17th chapter. He does not take pains to give the countries coming under each of these four. Bharata does not have a Pravṛtti called Paurastyā. His four Pravṛttis are Pāñcālī, Uḍhramāgadhī, Dākṣiṇātyā and Āvanti. It is in the place of Bharata's Pāñcālī that Bhoja gives his Paurastyā. Now Paurastyā does not mean Pāñcālī but means 'the eastern' and the 'eastern' Pravṛtti is the Uḍhramāgadhī. Bharata clearly enumerates the provinces coming under these four divisions. The Dākṣiṇātyā comprises all the southern countries in general; the Uḍhramāgadhī, all the eastern; the Āvanti, all the western and the Pāñcālī, all the north-north-western. All the illustrations found in chapter 17 of the *Śr. Pra.* for these Pravṛttis are those given by Rājaśekhara in his *Kāvya-mīmamsā*, I. 3. pp 8-9. And in this source, of Bhoja, namely, Rājaśekhara, we do not find the Paurastyā but see in its place the Pāñcāla-madhyamā (*K.M.* P. 8) 'Pāñcāla-madhyamā' is another and more elaborate name of the same Pāñcālī Pravṛtti; for, under it come the provinces of the Madhya-deśa also. Bharata's text itself contains the other name of Pāñcāla-madhyamā in two ślokas. Kāśī Edn. XIV. 48 & 49. *Kāvya-mālā* Edn XIII 36 7 38. Therefore Bhoja follows neither the basic and remoter authority of Bharata nor the secondary and nearer authority of Rājaśekhara when he speaks of the Paurastyā Pravṛtti. Less would have been the mistake if Bhoja had given instead of his Paurastyā, the name Pāścātya meaning 'the western'. Paurastyā and Uḍhramāgadhī are identical. When Bhoja quotes Rājaśekhara's verse describing the dress of the ladies of Mahodaya as illustration for his Paurastyā-Pravṛtti, he does not seem to know what he is doing.

The concepts of Vṛtti, Pravṛtti and Riti are very intimately related. The one involves the other. But, for the sake of classification and analytical and theoretical study, Rājaśekhara says, it is laid down that physical action is

Vṛtti—Ceṣṭā-vinyāsa-karma—, dress and decoration is Pravṛtti—Veśa-vinyāsa-krama—, and speech is Rīti—Vacana-vinyāsa-krama. (K M. p 9).

“तत्र वेपविन्यासकम् प्रवृत्तिः, विलगविन्यासकम् वृत्तिः, वचनविन्यासकम् रीतिः ।”

Bhoja borrows this definition of Vṛtti, Pravṛtti, and Rīti from Rājaśekhara

“मोऽयं पद्मप्रकाशोऽपि चेष्टाविन्यासकमो वृत्तिः ।”

“वेपविन्यासकम् प्रवृत्तिः ।” p 459 Vol II

“बुद्धयारम्भेषु वचनविन्यासकमो रीतिः ।” “चेष्टाविन्यासकमो वृत्तिः ।”

“वेपविन्यासकम् प्रवृत्तिः ।” Ch XVII

When we examine Bharata's definition of the Vṛttis for arriving at the exact connotation of the concept of Vṛtti, we will find this at the very outset that Bhārati is a Śabda-vṛtti and cannot be called Ceṣṭā-viśeṣa-vinyāsa-krama. It is under the Śabda-vṛtti of Bhārati that the Rītis come (वचनविन्यासकम्). In a way, Vṛtti comprehends both the Pravṛtti and the Rīti, for it is the name of the whole field of human activity. Therefore it is that we find the inclusion of graceful dress—Ślakṣna-nepathya—which is Pravṛtti (Dākṣiṇātyā), as part of the definition of the Kaiśikī Vṛtti. Similarly the Sāttvatī has exchange of hot words and thus comprehends the realm of the Rītis also. And Pravṛtti itself is also described as an equally wide concept. It means “provincial manners”, Veśa, Ācāra and Vārtā of various provinces.

“अत्राह प्रवृत्तिरिति वस्मादिति । उच्यते, पृथिव्या नानादेश-वेप-भाषा-आचार-वार्ताः ख्यातयन्तीति प्रवृत्तिः ।” P 165 N S Kasi edn

What things do not come under Ācāra and Vārtā? And again, describing the Dākṣiṇātyas for the Dākṣiṇātya-Pravṛtti, Bharata speaks of their love for *dance and music*, of their clever, sweet and graceful *movements*. These do not certainly form part of Āhārya or dress.

“तत्र दाक्षिणात्यास्तावद् बहुवृत्तगीतवाद्याः कैशिकीप्रायाः चतुर्मुखललिताङ्गाभिनयाश्च ।” p 165. N S Kasi edn

1 It is interesting to compare this Dākṣiṇātya-Pravṛtti which is all grace and elegance with Dandin's Vaidarbhī Rīti in Poetry. Vaidarbhī, according to the Nāndī verse of Rājaśekhara's *Karpūra-mañjarī*, is called Vacehomi, i.e., *Vātsagulmī*, the style of Vatsagulma, which is the capital of the ancient Vīdarbha country. Vīdarbha is the chief province referred to by the word Dākṣiṇātya. Rājaśekhara develops the idea imaginatively by celebrating the marriage of Kāvya-puruṣa and Sāhitya-Vidyāvadhū at Vatsagulma in Vīdarbha.

“तत्रास्ति मनोजन्मनः देवस्य क्रीडावास विदग्धेषु वत्सगुप्ता गमनगरम् । तत्र सारस्वतेयः ताम् अभिषेयी गन्धर्ववत् परिणिनाम् ।” K M p, 10

The *Mālayikāgnimitra* of Kālidāsa refers to the Dākṣiṇātya-Pravṛtti and a peculiar and specially beautiful marital make-up according to the style of the Vīdarbha land.

“अत्र किल देव्या धारिण्या पण्डितकौशिकी भणिता । भगवति, त्वं यदि सत्यं प्रमाणनगर्भं वहसि, तद्दृश्यं तावद् मालविकायाः शरीरे चैदर्भं विवाहनेपथ्यम्, इति ।”

Continued on next page.

Śingabhūpāla actually says that Pravṛtti is provincial *language, manner and dress*

तन्देशोचिता भाषा-क्रिया-वेषाः प्रवृत्तयः । I 294 R.A.S.

What is important and noteworthy in Bhoja's treatment of Pravṛtti is his analysis of the conditions which affect dress, the various circumstances under which dress changes and differs not only with reference to different individuals but even as regards the same individuals. Such change in dress naturally follows, for, as Bhoja has indicated in the Anubhāva chapter by speaking of Pravṛtti along with Vṛtti and Ritis, Pravṛtti is intimately connected with the nature, character, nationality, the mood etc., of the person. Such conditions affecting dress are infinite and though it is enough to point out a few illustrative instances, Bhoja has gone a little farther and has given twenty-four conditions which go to determine dress. He is not blind to the fact that these twenty-four do not exhaust the world; for he gives in the end an item called 'miscellaneous' and then adds even an 'Etc'—Ādayah.

Bhoja calls these dress-determining conditions by the name 'Pravṛtti-hetus'. The following are the 24 Pravṛtti-hetus.

देशः, कालः, पात्रम्, वयः, अवस्था, शक्तिः, साधनम्, अमिप्रायः, व्यायानः, विपरिणामः, निमित्तम्, अभिप्रेतः, सङ्ग्रामः, विहारः, उपहारः, छलम्, छद्म, आश्रमः, जातिः व्यक्तिः, विभवः, प्रकीर्णम्, मङ्कीर्णम् and विप्रकीर्णम् ।

Deśa is country. It is but natural that this condition should head the list: for, country and nationality form the greatest factor in dress. The four Pravṛttis themselves are named after four geographical divisions of India and provinces differ from each other in dress

Kāla is time, such as summer, winter etc., which causes change in dress.

Pātra is character, male, female etc. This is not very clear. The illustration given by Bhoja for Pātra is given by him for Veśa-svabhāvokti in his S.K.Ā III. Commenting on this Veśa-svabhāvokti in the S.K.Ā Ratneśvara shows his acquaintance with Bhoja's Pravṛtti-dharmas. He mentions here Kāla and Pātra and even here Pātra is not plain. See p. 268.

Vayas: Age, such as childhood, girlhood, youth etc.

Avasthā is mental mood and emotional condition. As for example, a lady separated from her lord and dejected does not have the mood to decorate herself.

Sakti is one's means at one's disposal for decorating oneself.

Sādhana is a similar condition and seems to be decorative material available. As for example, the hunters dress themselves only with sylvan products like feathers etc.

Continued from previous page

The Vākratisūta of Kuntaka speaks of the natural sweetness of the music of the Dākṣiṇīyas.

"न च दक्षिणात्यर्गितविषयमुत्तरतादिधनिरामयोग्यत्वं तस्य म्याभाधिक्यं वदन् पार्श्वे ।" p. 46 De's Edn.

Abhiṣṭrāya seems to be dress suggestive of one's intention

Vyatyāsa is misplacing of ornaments in hurry Kālidāsa's description of the city-damsels rushing to their windows in hurried toilet to see Aja and Śiva in the *Raghu-vamśa* and the *Kumāra-sambhava* and a similar one in Aśvaghoṣa's *Buddha-carita* are examples of this condition of *Vyatyāsa*

Viparināma is the conversion of the non-ornament into an ornament. As for example, Śiva converted his snakes into garlands when he went to marry Pārvatī.

Nimitta is occasion such as Vrata or Pūjā when one wears special dress.

Abhigama is Abhisarana, a lady going to tryst, she will have white dress in moon-lit nights and black dress in dark nights

Samgrāma is martial dress

Vihāra : dress during sports such as jala-kriḍā when bathing dress is put on

Upahāra : dress during dedication or offering one to a deity As for instance, Bhavabhūti's description of Mālātī decked in red garlands and cloth when the Kāpālīka is about to offer her to Cāmuṇḍā

Chala is the dress of persons inognito, such as the spy

Chadman What exactly Bhoja means by this condition is not known. The illustration likens it to *Viparināma* and *Chala*.

Āśrama is the stage of life, Brahmacharya etc

Jāti : class, e.g. the type called Kuṭṣaṇī

Vyakti is an individual's special decorative fancies like Śiva's love for the disc of the moon, snakes etc

Vibhava If this refers to one's means and wealth, it can hardly be different from Śakti, already mentioned

Prakīrṇa Miscellaneous

Samkīrṇa is incongruous mixture of good and bad, garceful and terrible, simple and gaudy

Viprakīrṇa seems to be the personified description of an object where the ornaments and decorations are purely imaginary But it must be accepted that the significance of this item is not plain Bhoja illustrates it with the last verse of the *Kumāra-sambhava*, canto II, describing Kāma appearing before Indra with Ratī and Vāsantā अथ न सल्लितोऽपि द्यूतवत्तत्त्वाद्यम् etc (*Śr Pra Vol II Chapter XII p 460-465*)

The subject of *Pravṛtti*, as applying pre-eminently to dress and decoration,—*Āhārya*—is dealt with at length by Bharata in chapter xxiii (Kāśi Edn) There he speaks of the dress and ornaments proper to sex, nationality, mood, province etc,—conditions from which Bhoja makes up his list of *Pravṛtti-hetus*

एतद्विभूषणं नार्या आकेशादानखादपि ।

यथाभावस्तदवस्थम् विहायैव प्रयोजयेत् ॥ XXIII 42

This is the Pravṛtti-hetu called *Avasthā*.

मानुषीणां तु कर्तव्या नानादेशसमुद्भवा ।

×

×

×

अवन्ति युवतीनां तु शिरस्सालककुन्तलम् ॥ XXIII. 63-67.

अदेशजो हि वैपस्तु न शोभां जनयिष्यति । XXIII. 69

This is Bhoja's *Deśa*, the first Pravṛtti-hetu. *Jāti* also is emphasised by Bharata ; he shows what suits the caste of women called courtezans :

गणिकानां तु कर्तव्यमिच्छाविच्छित्तिमण्डनम् ।

देशजातिविशेषेण देशानामपि कारयेत् ॥

वेदं तथा चाभरणं धुरवर्मपरिच्छदम् । XXIII. 68-69.

Above all, Bharata would emphasise the condition called *Avasthā*, the emotional state. He again takes it up in Śls. 70-72 and concludes :

एव स्त्रीणां प्रयोक्तव्या देशाद्यस्थानमुद्भवाः ।

Vayas (age) and Prakṛti (nature) are two more Pravṛtti-hetus mentioned by Bharata while dealing with the colouring of the skin and face.

वर्णानां तु विधिं ज्ञात्वा वयः प्रकृतिमेव च ।

कुर्यादङ्गस्य रचनां देशजातिवयःप्रिताम् ॥ XXIII. 83-9.

Bhoja gives Vayas and we may take Bhoja's *Pātra* as standing for Bharata's *Prakṛti*. In the following passage on conditions determining the colour of the face, Bharata mentions Bhoja's *Kāla*.

कारणव्यपदेशेन न तथात्मेच्छया पुनः ।

वर्णस्तन्यः प्रयोक्तव्यः देशजातिवयःप्रितः ॥

देशं कालं च जातिं च शृण्व्युद्देशमेव च ।

विज्ञाय यतनां कुर्यात् पुरुषाणां प्रयोगविन् ॥ XXIII. 100-101.

Bhoja's *Nimitta* or special occasion is given by Bharata generally as follows. During religious ceremony, observance of vow, when going to temple, one's dress must be *Suddha*, simple. Similarly other situations require attractive or poor and unattractive dress.

शुद्धो विचित्रो मलिनो विविधो वेष उच्यते ।

तेषां विभागं व्याख्यास्यं यथाकार्यं प्रयोक्तृभिः ॥

देवाभिगमने च मङ्गले नियमयिते ।

निधिनभ्रप्रयोगे च विवाहकरणे तथा ॥

धर्मप्रवर्त्तनं कार्या स्त्रीणां च पुण्यस्य च ।

वेषस्तत्र भोक्तुम् ॥

XXIII. 116-118.

In XXIII Śl. 123, Bharata mentions mendicants and recluses in dresses appropriate to their habits,—*Vṛtta* In 123, Bharata says generally that *Veśa* should accord with the context

“—वेप. कार्यस्तु अर्थवशानुगः ।”

In 128, Bharata speaks of warriors and their martial dress, *Sāmgrāmika-veśa*. This is Bhoja's *Pravṛtti*-hetu called *Samgrāma*. One's character as affecting one's dress is also more specifically mentioned by Bharata in 130 as *Guna*

एवमेव भवेद्वेपो वयोव्रानिगुणान्वितः ।¹

Other Concepts of the name *Pravṛtti*

I mentioned above in the section on *Vṛtti*s, and I have done so in the last part of my *Vṛtti*-paper also, how many concepts there are in *Dramaturgy* and *Poetics* which bear the name *Vṛtti*. Bhoja notices similarly other concepts having the same name of *Pravṛtti*. He says in chapter xii of his *Sr Pra.* (Pp. 459-460).

1. चैपिन्यासकम् प्रवृत्तिः । सापि चतुर्धा—यौस्त्या, उद्गमागयी, दाक्षिणात्या, आवन्त्या च । तासां च लक्षणान्यघनो वक्ष्याम ।

2. अन्ये पुनरन्यथा प्रवृत्तिं व्याचक्षते—दशविधा पुष्पप्रवृत्तिः, दशविधा पापप्रवृत्तिरिति । सायप्रतो व्याकुरिष्यते ।

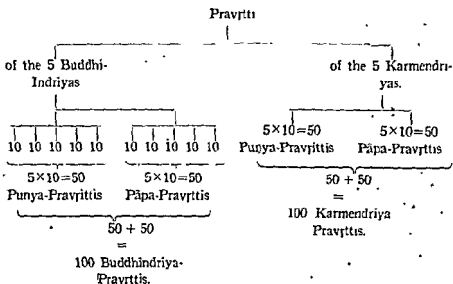
केचित्तु तामपि अन्यथाहुः—पञ्च बुद्धीन्द्रियाणि, पञ्च कर्मेन्द्रियाणि, तद्द्वाराका च धर्म (अधर्माभ्यां) पृथक् पृथक् दशप्रकारा प्रवृत्तिः भवति ।

3. अथ अन्यन्मतम्—प्रवृत्तिर्बाहुबुद्धिशरीरारम्भा । तत्र बागारम्भा द्वादश आलापप्रलापादयः । बुद्ध्यारम्भा द्वादश भावहावादयः । (शरीरारम्भा) (द्वादश लीला) विलासादयः । त एते पद्मत्रिंशदप्यमृत उदाहरिष्यन्ते ।”

Three main views are here given. One is the generally accepted *Pravṛtti*, meaning manner of dress,—*Veśa-vinyāsa-krama*. The second *Pravṛtti* refers to the activity of the senses and the classification of these activities into 10 kinds of virtuous and 10 kinds of sinful activities. This same *Pravṛtti* or the activity of the senses is analysed by others in another way : 10 kinds of activities of the 10 *Indriyas*, the five *Buddhīndriyas* and the five *Kārmendriyas*; and each of these ten is divisible into ten virtuous and ten sinful acts. Thus this concept of 'moral' *Pravṛtti* is on the whole of 200 kinds

1. Re. Bhoja's *Pravṛttihetus*, cf. *Nāṭya-darpana* of Ramacandra and Guṇacandra, Gaek. Edn p 191

“अथ च (आहार्यं) देश-काल-कुल-प्रवृत्ति-देश-श्रीत्र-मुख्य-पण्डित्यादी (र्थां) चित्यानुसारतो विधेय इति ।”



Of this Pravṛtti, Bhoja, as promised in this chapter (12th), speaks in chapter 18 on Dharma-Śrīgāra. In this chapter, Pravṛtti is contrasted with Nivṛtti. The Pravṛttis that are virtuous are ten :

“प्रवृत्तिरूपः (धर्मः) दशधा । वाङ्मनःकायक्रियाभेदान् । तत्र वाचा हितम्, प्रियम्, सत्यम्, आप्तम्, च वृत्ते । मनसा आस्तिक्यम्, दयाम्, अनीप्साम् च भावयति । कायेन गुरुते उ (गुरु) स्तिम्, दानम्, आर्तव्रणं च करोति ।” p. 237. Vol. III. *Śr. Pra*

The ten virtuous activities natural to a virtuous man are four vocal acts of speaking the salutary, the pleasing, the true and the Āpta which is the truthful word of one not interested in anything else but helping us¹ : then, three mental acts of piety, mercifulness and desirelessness towards others' properties ; and then, three physical acts of serving the elders and the teachers, giving away, and protecting the suffering.

The opposites of these are Pāpa-pravṛttis or sinful acts They are :

Vocal—speaking of अहित, अप्रिय, असत्य and अनाप्त.

Mental—नास्तिक्य, दयाभाव, and परस्वेभ्यः

Physical—गुरुणाम् अशुभ्युपा, अदान and अर्तपेक्षा.

The third Pravṛtti spoken of by Bhoja is what is more commonly called Anubhāva. It is the same activity of man and his mind, limbs etc., but analysed in a different manner. As promised here in chapter xii, these are again taken

1. These Pāpa and Punya Pravṛttis are borrowed by Bhoja from Vātsyāyana's *Nyāya Bhāṣya* P. 14 Chowk Edn. See the section on Bhoja and the Sāstrakāras in this thesis. Āpta is unnecessarily added by Bhoja. Vātsyāyana does not have it. Āpta is nothing but Hita, Priya and Satya put together. Vātsyāyana has in its place the study of Vedas, Svādhyāya. See also Vātsyāyana on the Sabda Sūtra, I. I. 7 P. 26 Chowk Edn.

up for elaborate treatment in the 17th chapter, the Anubhāva chapter. Here in chapter 12, Bhoja gives only three sets of Anubhāvas, 12 vocal ones, Ālāpa etc., 12 mental ones, Bhāva, Hāva etc., and 12 physical ones, Līlā, Vilāsa etc. They are on the whole only 36

In chapter 17 however, Bhoja departs from this position and gives a new scheme. By the side of Buddhi, he adds a fourth department called Manas; and brings the Buddhyārambhas, Hāva etc., under Mana-ārambhas, leaving apart the Buddhyārambha class to comprise the three concepts, Vṛtti, Pravṛtti and Rīti. In chapter 17, therefore, the Pravṛttis, i.e. the Anubhāvas are not 36 but 48. The Pravṛtti, meaning dress, comes here under one of the departments of the larger Pravṛtti, meaning Anubhāva

Bhoja gives these other usages of the word Pravṛtti as the views of others, 'Anye'. But all this 'Anye' refers only to himself. The first is the most common use of the name Pravṛtti i.e., dress or Āhārya-abhinaya. The third is an extension of this first Pravṛtti to mean all Anubhāva in general. The second is not totally unrelated to the basic idea of Pravṛtti being Anubhāva. The activity of the Karmendriyas will come under Śarīra-ārambha-anubhāva, and that of the Budhīndriyas, under Budhyārambha-anubhāva, the consideration of such activity of the two kinds of Indriyas being virtuous and sinful pertains only to a particular context, namely, a theme of Dharma and Adharma and not all cases. And hence it is not of general importance

CHAPTER XV

DOSAS

नाकवित्वमधमाय व्यापये दण्नाय वा ।

कुकवित्व पुन साक्षान्मृतिमाहुर्मनीषिणः ॥ Bhāṣya I 12

- 1 Bhoja's concept of Doṣa
- 2 The place of Nidāśatva in the definition of Kāvya the philosophy of flaw
- 3 Doṣasvarūpa and Doṣalakṣaṇa. Guṇaviparyaya Kāvya-vipattihetu Saṁhāryakṣepahetu Mukhyarthahetu Abhīmatarthaviṣṇa Kāvya-pakāśahetu Anauṇīya and Sahādayodveja.
- 4 The number and classification of Doṣas.
 - (i) Nyāyasūtras.
 - (ii) Kāuṭilya's Arthaśāstra, the Anuśogadvara sūtra and the Mahābhārata
 - (iii) Bharata
 - (iv) Bhamaha and Daṇḍin
 - (v) Vamana and the classification of Doṣas into those of Pada Padārtha Vakya and Vakyārtha
 - (vi) Rudraṭa.
 - (vii) Anandavardhana the Rasa doṣas as seen in the Dhvanyaloka and as codified by Mammaṭa and Hemacandra
 - (viii) Rajasekhara's Doṣanupana Chapter lost
 - (ix) Bhoja the number of Doṣas accepted the different classes of the Doṣas the Śleṣad viparyaya and the Doṣagūṇas Bhoja's indebtedness to Bhamaha Daṇḍin Vamana and Rudraṭa the few Doṣas newly introduced by Bhoja The Prabandhadosa of Bhoja—compared with some ideas in the Dhvanyaloka and the Vakroktijvita
 - (x) Mahābhāṭṭa Vyaktiviveka Chapter 2 has five flaws.
 - (xi) Mammaṭa new flaws Alamkaradoṣas and Hemacandra.
 - (xii) Later Writers who followed Bhoja on Doṣas.

1

The absence of flaws is counted by Bhoja as the first condition which makes an utterance fit to be called literature or poetry—Kāvya. Among the four poetical relations of Śabda and Artha (Sāhitya) the first is the avoidance of flaws—Doṣa hana. It is only after taking due care to avoid all flaws that the poet can think of embellishing his speech with excellences, figures and emotions. For even a good looking figure is spoiled by a spot of leprosy. Bhoja quotes Daṇḍin's verse on Doṣas with the above-given idea adds to it the verse of Bhāmaha also which says that nobody is enjoined by scriptures to write poetry under pain of suffering punishment but bad poetising is certainly death itself. In the second verse of his S K A Bhoja defines poetry and mentions there at the first that it should be devoid of flaws.